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# Old Testament Literature.

## LECTURES ON The Poetical Books of the Old Testament

PSALMS, SONG OF SOLOMON,  
PROVERBS, ECCLESIASTES.

—BY—

✓  
PROF. W. HENRY GREEN.

FROM NOTES OF THE LECTURES BEFORE

THE MIDDLE CLASS.

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## PREFACE.

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The Editors of these notes have aimed to furnish as full an outline of the present course in this department as practicable or necessary. Much of the matter contained in the edition of 1878 has been omitted, because it now is neither relevant to the course nor enters into it. The lectures recently added to the course are here inserted. Job, although belonging to the list of Poetical Books, is omitted for the reason that the full treatment of it is given in Dr. Green's published work upon the subject.

Although errors will doubtless appear, every effort has been made to guard against them; while an attempt has been made, also, to secure perspicuity, so far as possible, through the arrangement of chapters, sections and paragraphs. It is due to Dr. Green to say that he is nowise responsible for the publication of this work, nor for any errors it may contain.

G. F. GREENE, { Editors for the  
D. W. WOODS, } Class of '85.













# Old Testament Literature.

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## THE POETICAL BOOKS.

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### INTRODUCTION.

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#### 1. GENERAL CHARACTERISTICS OF HEBREW POETRY.

In this lecture, introductory to the course, we are to deal with the characteristics of O. T. poetry. In dealing with this ancient poetry let us look for what is fundamental in it. Then let us trace its development. At the outset we find that essential characteristics of modern poetry are wanting in Hebrew verse. Is, then, the latter true poetry? We answer that if mere rhyme and rhythm constitute the soul of verse, then there is no Hebrew poetry. But if those qualities are the accident rather than essence of verse, the Hebrew may contain true poetry. Such is the case.

The soul of verse lies in the thought and in the feeling. Its form of expression does not make it poetry. The genius of the Greek gave its verse one form of expression—that of the Hebrew gave *its* verse another. Thus there is nothing in Hebrew to correspond to the Greek drama and Epic. In Hebrew the harmony is not of rhythm, but of periods. Hebrew literature, therefore, is essentially poetic when the conception in the author's mind, rather than the form of expression, is poetic.

*The Epic in Hebrew.*—Skeptics have sought a great

Epic in the Pentateuch—something akin to the Iliad. Not warranted. The Pentateuch is a simple narration of facts. No luxuriant mythology is there. The history of Israel was so rich in mighty deeds that there was little left for the imagination after their single narration. Therefore a prime element of Epic poetry—the imagination—is wanting in Hebrew verse.

*The Drama in Hebrew.*—Ewald thinks the drama exists in a rudimentary state in Hebrew, e. g., in the *Song of Solomon* and *Job*. He likens the *Song of Solomon* to Grecian comedy, and *Job* to tragedy. True view: The drama was unknown to the Hebrews. In the *Song of Solomon* all the elements of dramatic poetry are wanting. It is lyric throughout. Not even a plot. In the case of *Job* there is more reason for thinking that dramatic elements may be found. True, *Job* is written in dialogue form; but dialogue does not constitute tragedy. Besides, there is neither *plot* nor external *action* in the book. From first to last the action is internal (i. e., it is action going on in Job's heart) and not external; and a tragedy must possess external action. When we view the theme (the temptation of Job) we admit that it appears more like a tragedy. So we believe that while the book is not a developed tragedy, yet it possesses tragic elements. There were no scenic representations among the Hebrews.

*Classifications of Hebrew Poetry.*—Some divide Hebrew poetry into (1.) Lyric, (2.) Epic, (3.) Dramatic. This classification we discard. The true division is into (1.) Lyric, and (2.) Didactic or Aphoristic. *Shir*—song—a lyric poem. This Hebrew term applies (a) to metrical compositions in historical books, (b) *psalms*, (c) *Song of Sol.*, (3) *Lamentations*. *Maschil*—a didactic poem. This term applies to (a) *Prov.*, (b) *Eccles.*, (c) *Job*.—Lyric poetry is historically first in every nation,—as connected with the service of religion.

*Ectant O. T. Lyric Poems.*—Passing by Antedeluvian fragments such as Lamech's lament (Gen. 4: 23-24.) we





come (a) to the blessing of dying Jacob, (b) Song of Moses (Deut. 32, 33), (c) The Ninetieth Psalm, (d) Prophecies of Balaam, (e) Sacerdotal blessings (Num. 10: 35, 36). (f) Hannah's Song (1 Sam. 2)—an echo of sacred songs then used in the sanctuary—is also lyric. This, together with references in Num. and Josh. to collections of poetic compositions then extant lead us to infer that there were many poems which are now lost.

*Golden Period of Hebrew Poetry.*—This was the age of David and Solomon, of course. There was a material and spiritual preparation for this, in the work of Samuel. Samuel was the father of the prophets. But outside of this preparation in an age previous to his, David possessed natural endowments for being the sweet singer of Israel. God used his piety and poetic taste in preparing the songs for the sanctuary. Solomon was gifted as his father had been. He wrote 3000 proverbs, and 1005 Songs.

The corrupt age which followed the reign of Solomon was unfavorable to poetry. During the age of the prophets there were only occasional songs. Pss. 47 and 48 are referred to the time of Jehoshaphat. The reformation following the Exile gave us Lamentations, the only O. T. poem of that age. With this age O. T. poetry ceased. There are no true Maccabean psalms.

## 2. SPECIAL CHARACTERISTICS OF HEBREW POETRY.

Hebrew poetry was sung, and accompanied by musical instruments. Hence there must have been some sort of harmony in its flow. It is disputed, however, whether there was versification or not. Philo and Josephus speak of discovering ordinary Greek metres in Hebrew, e. g., trimeters and strophes, pentameters and hexameters. The song in Deut. 22, and the song at the Red Sea were said to contain hexameters. Eusebius speaks of discovering trimeters. But these statements are mere generalities; and as no specific examples are given they possess but little weight.

*Attempts to Discover Metres in Hebrew Verse; Three Classes.*

1. Those who sought to discover the Greek verse in the O. T. (1.) The first scholar of this class was Francis Gomar (1563–1651). His idea was that the versification in Hebrew is a mixture of the methods of Roman, Greek, etc. The fault of this principle is that it is contrary to all laws of prosody, and besides it would fit prose as well as poetry. (2.) Others alter the text in order to make it fit the Greek system of verse. (3.) An English clergyman—J. C. Hare (1796–1854)—sought to discover iambs and trochaics in Hebrew verse. In order to do this he disregarded the syllables, and the Mazoretic pointing. This method is now generally abandoned.

2. Those who tried to construct Hebrew verse from measures found in Chaldee and other cognate languages. Sir Wm. Jones and the Orientalist Graham tried this method, but they were forced to assume so many errors that they abandoned it.

3. Those who tried to construct the measures from a system of accents, accented syllables being looked upon as long, and unaccented, short. The principle is unsystematic and arbitrary. Hence it is abandoned. Many, however, insist that some kind of metre exists, and charge the difficulty of finding it upon the pointing. Yet the various lengths of the lines prove, outside of the pointing, that Hebrew poetry is so much less constrained than that of other languages that its entire construction is different from theirs.

Our last resort is therefore to believe simply that Hebrew verse is less constrained and artificial than modern verse. Some scholars have suspected the existence of rhyme, where the lines have ended in the same suffixes,—as in Is. 25: 21. But this rhyme was probably unintended. Now what distinguishes Hebrew poetry from prose? There must be certain distinguishing features to mark the expression of the loftier thoughts of the poet. Hence the external form of poetry must differ in some



Parallelism: each utterance, or thought being followed by its echo, or a repetition of thought. The longest lines are usually divided by a caesura.

Ps 9 & 10 joined in many versions, a split ab-  
tains beginning ones reading in the other.

Leventations 3. repeat each letter in 3 successive  
clauses. Alpha structure marks beginning  
of lines where used, but usually Parallelism  
is only in meanings.

Syn. Parallelism same sentiment repeated in  
same form but in different words B. 114.1



respects always from prose. For one thing the assonance of words in poetry is found to be more frequent than in prose.

*Distinguishing Features of Hebrew Poetry.*—Hebrew poetry differs from prose (1) as to *Diction*, (2) as to *Verse* (i. e. peculiarity of the sentences), (3) as to the *Stanza* (i. e. peculiar structure of the poem as a whole.)

1. *Diction.*—Words are used in verse which are stiff and pedantic in prose. Classes of words which mark Hebrew poetry: (a) words used in poetry which are never used in prose, e. g., *Amer* (word.) Hebrew poetry sometimes uses Arabic or Aramaic forms. (b) Unprosaic forms of words used in prose, (e. g. Elohim in sing.) (c) Unusual constructions or combinations foreign to the usage of prose.

2. *Verse.*—This distinction is a distinction as to the sentences. The poet does not express his thoughts in long periods, but in brief sentences. There is a stroke and a rebound in the same line. In other poetry there are alliteration, measures, rhyme, etc. In Hebrew there is a *parallelism*—beyond that no fixedness. Lines have no fixed length. No unwieldy length, however. The average line has from seven to ten syllables. The shortest has three, the longest fifteen.

3. *Stanza—Alphabetic Psalms.*—These alphabetic psalms are peculiar in that their length is determined by the alphabet. In some of these there is only a trace of the alphabet, as in Pss. 9, 10. Some of these omit one or two letters. Some critics wrongly say that verses are lost out with these lost letters. In other psalms of the class the alphabetic structure is adhered to only so far as it suited the subject. Some repeat each letter in several verses (e. g. Ps. 119 repeats each letter 8 times.) Sometimes each half verse is begun with letters in order (e. g. Pss. 111 and 112.)

*Parallelism of Clauses.*—This is the main characteristic of Hebrew poetry. We adopt Lowth's classification of parallelisms, viz., (1) *synonymous*, (2) *antithetic*, and (3) *syn-*

*thetic*. We also distinguish between *perfect* and *imperfect* parallelism, i. e. whether the parallelism is complete or not.

(1.) Synonymous parallelism:—Where the two clauses each contain the same thought in different words. (E. g. Prov. 7: 2.) *Ps. 114, 1*

(2.) Antithetic parallelisms:—Where the thought in the first clause is illustrated in the second clause by its opposite. (E. g. Prov. 14: 1.) *Ps. 54, 7*

(3.) Synthetic parallelisms:—Where the thought in the second clause adds something to that of the first. (E. g. Ps. 19: 7,—“The law of the Lord is perfect—converting the soul: the testimony of the Lord is sure—making wise the simple.”)

Perfect Par. is when there is the same

number of words in each clause & each clause corresponding to other in each element.

Parallel is never carried further than 10 clauses

Structure of Clauses, G & Hb verse

disagree in the matter of strophes etc. The G is held to regularly to outward form, the Hb is disregarded form & is clustering instead especially by its meaning.

Sila occurs to mark the end of sections of corresponding length e.g. Ps. 344.

Sometimes we find a refrain at the end of regular sections. Ex. H 42 & 43

Why I set them east down etc.

Is. East of & beginning of 10. So last part

of Psalms, but evidently the stanzas are  
 only divided by meaning. Stanzas not cer-  
 tain many in which no discernible matter  
 146 B - two stanzas  
 76 B - 3 " 411-12 read  
 139 B " " 6 146  
 118 B. 6 " 4-5-5-4-5 5 143  
 115 " " 1-3-4-3-4-3 "  
 116 " " 2-4-3-3-3-4 "

25, 34, 37, 119, 145, Ps. & Pss. 31. But for 1  
 Law 1, 2, 3, 4 are alphabetical, in which  
 case

### Classification of Psalms.

P.S. divided into 4 classes of books with  
 separate uses

In order of time of use The Law is Anti-  
 teth. These lie at foundation of O.S. Ps.  
 After history of separation of Jewish race, all  
 is taken up with the Covenant with God  
 at Sinai, tying all fates of all laws & cer-  
 monies. It contains the main stuff of the future

# CHAPTER I.

## THE PSALMS.

### I. INTRODUCTION TO THE PSALMS.

*Names Used for the Collection of Psalms.*—The Hebrew name is *T'hilim*—hymns. In the N. T. the word *Psalmos* is used—"Book of Psalms," (Luke 24: 44.) In Ps. 72 the term *T'philah* is used, some say for the whole collection, meaning *prayers*. The term for individual psalms used fifty-seven times is *Mizmor*—psalm. This term is specially used to denote psalms intended to be accompanied by music. Often the *design* and *author* of the psalm are mentioned with its name. *Shir* is often associated with *Mizmor* in the case of psalms that are to be recited without the instrumental accompaniment. Ps 46. associated with female voice

*Songs of Degrees.*—There are fifteen psalms grouped together and called "Songs of Degrees." Why so named? (1) Some say: Sung as the singers ascended the Temple steps, a psalm for each step. (2) Others: It refers to the annual march to the Temple, during which they were sung, and they marked the progressive steps of the pilgrimage. (3) Another view: So named from the character of the poetry—one verse completed in the next. (To illustrate *vid.* Pss. 121, 123, 124.)

*Titles for Individual Psalms.*—(1) *Maschil* (an *instructive psalm*), occurs in the title of thirteen psalms. (2)

*Michtam* means *golden psalm*. The verb from which it is derived, (*Katum*) signifies *to hide*, or *to con-*

Michlame - another denomination - direct to J. T. P. &  
connected, something covered up or again left in the same  
place, written & written in the same

ecal. Hence the noun means gold, treasure. It is found in Pss. 16, 56, -60, etc. (3) (*Shiggaion*, from <sup>7</sup> *Shagah* - to wander) means a *psalm of transgression*, so called, Dr. Alexander says, because the psalm was written during David's wandering in the wilderness. Others: The title is given because of irregular style of versification. (Ps. 7 is an example.)

*Notation of the Psalms in LXX and Hebrew*—There are 150 different compositions both in Hebrew and in the LXX. The enumeration differs. Some psalms, given as one psalm in the LXX, are divided into two psalms in the Hebrew and *vice versa*. How account for this? Answer: Some psalms have no titles, and the spaces which separate them may have been overlooked by the transcribers. But the number is the same in both versions. Pss. 9 & 10, and 114 & 115 are united in one psalm in each case in the LXX, while Pss. 116 and 147 are each, in the LXX, divided into two psalms. Thus the number remains the same. When the title is wanting there is no indication where one psalm ends and the following begins.

*Authors of Psalms*.—In more than 100 psalms the names of authors are given. David wrote <sup>62</sup> ninety psalms. Other authors are Solomon, Moses, Asaph, Sons of Korah, Elthian and Heman. <sup>30</sup>Forty-one are anonymous, and the time of production unknown. The whole collection is usually called "David's psalms," because he wrote most of them and thus set the style for others. (cf. 1 Chron., Chap. 6.)

*Occasion of David's Psalms*.—We know positively the cause of many, and of others it may be inferred from the character of the psalm. The contradiction between a psalm and its title shows that the title was not an inference from its contents by a later writer. Kuenen falsely claims that David had no such spiritual knowledge as is implied in the psalms, nor did his contemporaries; hence none of the psalms written in David's time.

*Robertson Smith's Claim*.—He claims that many psalms probably all of these are reflections of their occasion. the Psalms internal evidence of their occasion. that Ps 24 was written at the time of some natural calamity. These titles are probably not interpolations but outside information.



revolution. Hence Pentateuch is not merely  
first in time order but is the foundation  
and primary basis of the complete  
relation.

Next step was to bring the Law  
into operation & incorporate into the  
natural thought & action in all aspects  
of life. This was accomplished by the  
divinely guided history. The record  
of this history is found in the 12 books  
of the Bible & this is object of these books.

Next step was to incorporate the  
Law in the individual life & character.  
This was purpose of Historical books.

1. Historical books, Genesis &  
in which the writer shows the  
action of his own heart
2. The remaining books, Exodus, Leviticus, Numbers, Deuteronomy, Joshua, Judges, Samuel, Kings, Isaiah, Jeremiah, Lamentations, Ezekiel, Daniel, Hosea, Joel, Amos, Obadiah, Jonah, Micah, Nahum, Habakkuk, Zephaniah, Malachi, Matthew, Mark, Luke, John, Acts, Romans, 1 & 2 Corinthians, Galatians, Ephesians, Philippians, Colossians, 1 & 2 Thessalonians, 1 & 2 Timothy, Titus, Philemon, Hebrews, James, 1 & 2 Peter, 1 & 2 John, Jude, Revelation.

Philosophy of O. T. They deal with 'wisdom  
to fear God & keep his commandments' which  
the other books show to be obligatory & be also  
wise. The apophthegmatic books  
show the correspondence  
between God's law & human life. It shows  
that the Law of God does verify itself  
in human life.

Two exceptions are

1. Job where a good man is tormented  
for special purpose.
2. Song to the Sufferers - where prophesy  
shows without fail is recorded with  
its conclusion that perfect good is  
to fear God & keep his laws.

Prophetic Books make further revelation,  
with their such Lord. The poetical  
books rather emphasize & expound  
that already revealed. They set forth  
the struggles of their own hearts & their  
own emotions. They not so much



new truth as the working out of the old  
truth in their hearts.

1st Psalm -

That the righteous are rewarded in  
the end, promised as an axiom in  
all religions. This was a necessary  
inference from the character of the  
Hebrew God, for God's will was practically  
to deny His perfect moral existence.  
'The fool hath said', This idea is  
frequently repeated in the Law. For 26  
The psalms presume this truth.  
The 1st Ps. stands as a prelude or pro-  
logue to all. 37 is a Psalm of similar  
relation. They merely affirm their  
adherence to the old truth of the Law,  
only going beyond Law in obliging this  
truth rather to personal than to

much life. This not the offer of a mere  
mercenary motion but the assertion  
that well doing is so joined with Gods  
nature that it must be that well doing  
brings sorrow. These feelings do not refer  
especially to hereafter. It affirms a moral  
order existing in world to which we  
must comply if we are to be happy.  
This joining of obedience & of happiness  
was probably more marked in ancient  
Israel than in modern times; because of  
the special relations of God to the Jewish  
kingdom & because the social customs of  
Jubilee etc made it harder for fraud to  
gain victims. Yet frequent references to  
the poor the afflicted & show that  
the righteousness & reward did not always  
go together & there are frequent assertions  
that God will make it all right.  
How is to be explained that the ideas

ascribed to David are clearly not his. His argument is as follows: *Vide O.T. in Jewish Church*

(1.) The LXX ascribes fifteen more psalms to David than the Hebrew. So Smith says the tendency was to ascribe more and more to David. There are four ascribed to him in Hebrew which are not in the LXX. Answer: (1) They correspond generally. Hence there is a strong supposition of correct ascription. (2) Musical terms are always given in the LXX, and in their proper place, though translated differently to the Hebrew meaning.

(2.) He also claims that individual psalms exhibit inconsistencies. (1) E. g., Pss. 20, 21 profess to be spoken to a king, and not *by* a king, though David is a king and the author. Answer: Its author represented the people. All the nation could not write it. There was necessarily a single author, and David wrote for the people, as their representative. (2) Another psalm, he claims, mentions Abimilech as king of Gath while Abimilech lived in a later age. Answer: Abimilech was a generic name (like Caesar—emperor.) (3) Certain psalms refer to "building the walls of Jerusalem." These, Smith thinks, must have been written after its destruction. Answer: Not correct, for the word is *build*—not *re-build*. (4) Another claim of inconsistency is in the case of the psalms of Asaph. These, it is said, must have been written in the time of Asaph. Answer: Asaph was a family name, like Israel. Therefore they may have been written any time during the existence of the family, and by any member of it. *That names of David*

*Each a chm* Division of the Psalms Into Books.—There are five such divisions, viz.: (I.) Bk. I. contains psalms 1–41, inclusive. (II.) Psalms 42–72. (III.) Psalms 73–89. (IV.) Psalms 90–106. (V.) Psalms 107–150. *young man of*

Bk. I. (psalms 1–42.) These are written exclusively by David; and as the name Jehovah occurs 272 times in the book and that of Elohim only fifteen times they are called *Jehovah psalms*. In regard to this variation of the names of the deity some have thought that the

*These 5 divisions are of a later age with collections being divided so as to correspond with divisions of the O.T. 3 are mostly written by David, & critical writers*

Delight has been that the name Jehovah, the God of Israel, might be degraded to 14

By the Elohim  
associated  
with Jehovah

Elohim psalms were written at a time when the name Jehovah was held in such reverence as not to be used. The name Jehovah more distinctly expressed God's personality, and was thus more in danger of becoming degraded. Hence the compositions of certain periods contain Elohim rather than Jehovah.

By the Elohim  
associated  
with Jehovah

Bk. II. (psalms 42-72.) *Elohim psalms*, for the name Elohim occurs 164 times, and Jehovah but 30 times. Pss. 42-49 are by David's singers; Ps. 50 is by Asaph; Pss. 51-72 are by David, (which have no titles except Pss. 66, 67 and 71; Ps. 72 is by Solomon.

Bk. III. (Psalms 73-89.) *Elohim* and *Jehovah* psalms. Elohim used 43 times, and Jehovah 44 times. Pss. 73-83 are by Asaph; Pss. 84, 85, 87, 88, are by the Sons of Korah; ps. 86 is by David.

Bk. IV. (Psalms 90-106.) *Jehovah* psalms. The name Elohim does not occur.

Bk. V. (Psalms 107-150.) *Jehovah* psalms. Elohim occurs only 7 times. In Bks. IV. and V. the name Jehovah occurs 339 times.

*Miscellaneous Remarks.*—The psalms which follow the 90th are all anonymous except Pss. 101, 103, and sixteen psalms in Bk. V. None of the musical titles in the first three books are to be found in the last two, except "To the chief musician," in a few places, and *Maschil* and *Selah* once or twice. The first psalm is a preface psalm; the last is a doxology. Ps. 90, composed by Moses, is the oldest in the collection. The same psalm is occasionally repeated in these different books with a slight variation. E. g. Pss. 14 and 53. Jehovah occurs in Ps. 14 where Elohim is found in Ps. 53. The closing verses of Ps. 40 are nearly the same as those of Ps. 70.

Why are there precisely five books, when there is no obvious principle of division between Bks. IV. and V.? The answer is that it was sought to make a division of the collection into five books in order to produce a correspondence to the five books of the Pentateuch. Hengstenberg says the psalms are arranged chronologically.



of the Psalmist are reversed & paraphrased  
do not correspond with actual experience  
1. There is no perfect goodness to enjoy  
the blessing

2. The blessings stated stated rather as illus-  
trations of Gods dealing & not as being the only  
way in which God rewards

No known principle of division taken (Bk 4-5)  
Almost all on everything, except the songs of David & 11  
others. No musical titles except in 139 & 140. Some of the  
Maschal. found once & twice but in 3 & 4 some Psalms  
the musical terms are connected with ancient records

Accuracy of the text whether any of the Psalms are to be  
attributed to the same is questionable. Maschal is interpreted  
poetical.

7152 seem certainly to have been written after Bk 2  
This collection could not have been made before this, the  
change is so different from the others before this.

We cannot account these Psalms as a first collection  
on some sheets most collected in one or two books.

Some critics think we can determine the order of the  
and some think that the various books repre-  
sent the various stages of collection. It is not clear  
whether the order of the books is the same as the  
order of the collection.

does not prove that the collection is not by one person

Keel claims that Chon 16 is the very same song  
by Davidson that occasioned.

We can not suppose that 3 books were original collection  
for some of Psalms in these books were certainly written  
after 1700 & so not an early collection.  
Some Germans think that there are 2 collections  
which have got mixed.

It is certain that the arrangement of Psalms is by  
one person with a plan. It is evidently intro-  
tastefully & dogmatically. first Psalms are by David  
& his sons, songs of degrees are together. There  
is no chronological arrangement. Edinborough  
could not that arrangement is from correspondence

Delitzsch says the order of psalms is due to the occurrence of particular words or sentences in those immediately succeeding each other. The doxology at the end of each book is no part of the individual psalm, but is used merely to mark the division. There is a doxology in I. Chron. 16, which proves that the present division into books as above exhibited was then recognized. Is the present collection the first collection of psalms ever made? Smith says no, that David wrote one before, and that our collection is a part of that previous collection. This view we reject. In regard to the age of our collection of psalms it may be said that the psalm occurring in I. Chron. 16: 8-36 is made up of parts of various psalms (Pss. 105, 96, 106), properly joined together, and in such a way as to lead us to infer that the whole collection was then extant, as well as the present division. This is opposed to Robertson Smith's view as above stated.

*Views of the Critics.*—In opposition to these we insist that the entire collection was put in its present shape in the time of Ezra. It certainly was not in the time of the Exile. How was the collection put together? There are different views: (1) One theory is that there were various collections, and that the collection as we have it consists of a blending of these. But there is no satisfactory proof of the assumption on which the theory is based. (2) Another view is that one book was written, and then a second added, and so on, in order. The falsity of this appears from the systematic variation of the names Jehovah and Elohim, as well as from the position of the doxologies. (3) It is also sometimes claimed that Bks. I. and II. formed the original collection and make a book by themselves. This they infer from the last verse of Ps. 72. These two books seem to close the psalms of David. They also infer that Solomon was the collector of these, since Ps. 72 is his. But there is no evidence of this. Nor can we affirm that Bks. I., II., and III. were originally one collection. In fact it is

impossible for us to ascertain the definite steps of the arrangement of the collection.

Do any of the psalms belong to the Maccabean period? The 74th and 124th are sometimes suggested, as, e. g. by Calvin: and some critics, as Oldshausen, think that most of the psalms belong to that period. We reply: (1) None of the psalms correspond with the character of the Maccabean period, and (2) the canon was closed before that age. The LXX was in existence during the Maccabean age, and is frequently quoted in that age. In regard to variations in the case of psalms that are repeated, they are always unimportant and can be explained without necessitating a belief that they are in any case uninspired.

*Question as to Accuracy of the Text.*—This question arises, (1) from the fact that these writings were naturally liable to verbal changes during transcription, as is seen to be the case with modern hymns; and (2) as a matter of fact the comparison of psalms which occur twice reveals a large number of variations. There are different views upon the subject: (a) Some say these variations are due to textual errors. (b) Others correctly regard each of these varying psalms as original, and the variations purposely introduced, perhaps by the author himself. (c) In regard to the alphabetic psalms, the correct view concerning the fact of occasional deviations from the alphabetic system is that in them the author purposely fails to adhere to the system so closely as to allow himself to be trammelled.

## 2. MESSIANIC CONTENTS OF THE PSALMS.

*The Prophetic Element in the Psalms.*—What preparation is found in the psalms for the coming of the Messiah? There is less positive prophecy concerning the Messiah here than in the Prophets. This results from the different aims of the books. The leading aim of the prophetic books is to set forth prophecies, and to place certain new truths before the inner consciousness of



of certain words occurring in adjacent Psalms.  
It is not necessary to assume that there was any  
certain definite principle of arrangement any more than  
in Horace's odes.

Lalut date - Borrowing of poems in that collection  
made in Ezra's time. Others claim that  
there are so many of religious fervor & zeal after them  
in Mac period which gave rise to some of the  
Psalms. Delitzsch thinks some Psalms may have been  
written then & inserted in a book previously collected.  
Delitzsch also claimed that large portions of  
Psalms written in Mac. period & some even later.  
R. Smith affirms that all Psalms which writers affirms himself to be  
suffering & persecuted must find an occasion in troubles of that  
period.

3.

4. The alleged Mac. Ps. can readily be explained  
without putting them at this late date.

- |                     |                    |  |
|---------------------|--------------------|--|
| 1. Psalms of Balaam | 2. Psalms of David | } is best division<br>of Ps. which are<br>not an exclusive division. |
| 2. " " " " " "      | 2. " " " " " "     |  |
| 3. Didactic Psalms  | Marchal            |  |

Familiarity with Ps. is one of the most important  
duties of a student of Hebrew & Christian.

They are designed for public worship,  
they are not didactic discourses, but ~~other~~ com-  
munion of God with you, expressions of thanks,  
prayer, praise.

The Law was fully unfolded in Psalms but the  
doctrines of Messiah, Trinity, Divine Love, Providence  
were gradually unfolded, & this is true because  
the doctrine of Messiah is the center of all  
the rest.

The positive accessions to this knowledge are less  
in the Psalms & Prophets for the P. were not intended  
to teach but to development of religious emotions.

God's people. The leading aim of the poetical books is not so much to make new disclosures of truth as to bring home, explicitly or implicitly, truth already communicated. But new elements of truth are not wanting in the psalms. This growth of ideas previously imparted is not the same as a logical development of ideas or principles already laid down, but a process of unfolding regularly from stage to stage. There is here an increment as well as an evolution. The former must precede the latter. Tearing open a bud does not give us a flower. There must be a constant addition of substance to the bud as it gradually unfolds under the operation of the laws of growth. In prophecy the *new* predominates; in the psalms and other poetical books the *old*. Yet each occurs in both. There are therefore certain elements of prophetic knowledge in the psalms which are found nowhere else.

*Opinions as to the Doctrine of the Messiah in the Psalms.*—There are three views: (1) That there is no explicit reference to the Messiah in the whole collection. (2) Not only every psalm, but every poetical book has reference to the Messiah. (3) A middle ground between these extremes.

In our view there are Messianic references only in particular psalms, and these do not form a distinct class. They are not to be sundered from the rest. Instead of being reduced to the level of the other psalms, they are to be regarded as an integral part of a system of thought and feeling. They are the crowning point of a pyramid supported by all beneath. They are the foci where all the rays meet in luminous points of light. The Messianic teachings of the psalms have not been arbitrarily or spasmodically injected, but are interwoven as radical parts of the texture, and form the most important part of the whole book. The entire O. T. is preparatory to the coming of Christ, and indeed all revelation tends to this point. Such teaching is found, not so much in its isolated passages, as in the O. T. viewed as a whole.

Thus in the Prophets sudden glimpses into the future do not stand apart from other teachings. Likewise it is easy to trace currents of thought running through the psalms, even where plain flashes of prophecy are lacking, which set toward and culminate in the Messianic idea, and thus make the collection an integral part in the one continuous scheme of Messianic prophecy.

*The Two-Fold Relation Unfolded in the Psalms.*—The *fundamentally* psalms are utterances of worship where distracting thoughts are excluded. God and man are brought face to face. And in producing this effect *two relations* are presented,—(a) man's relation to God, and (b) God's relation to man. These are distinct but correlative.

*How This Two-Fold Relation is Presented.*—Man may be regarded, (1) *Passively*, in his privileges, as a creature endowed of God; or (2) *Actively*, in his duties as a servant of God, the subject of His law. In this latter aspect he may be viewed either (a) as in the heat of conflict, or (b) as in the position of a conqueror of evil. If we seek in each of these three regards the two relations above described, (viz., man's relation to God, and God's relation to man), we discover six ideas. They are triple correlates in the sphere of God's relation to man, and may be thus tabulated :

- I. (a.) Man the creature endowed by God.  
(b.) God the creator and benefactor of man.
- II. (a.) The righteous beset by his foes.  
(b.) God his deliverer
- III. (a.) The righteous victorious by God's delivering aid.  
(b.) Man without God failing, though possessed of every earthly advantage.

These six ideas are the foundations of the Messianic teachings of the poetical books. The Messiah is not mentioned in those books in any other aspect than those exhibited in the above scheme. They all culminate in the Messianic idea. The Messiah is approached both from the divine and human side. Those psalms which approach from the divine side are less consciously Messianic; and although they contain Messianic ideas, it is

Man's relation to God } are subjects  
Gods . . . Man }  
Man may regard as his

struggling with evil physical & moral

to each of these (a) ideas there are contrasts (b)

The Ps make a great advance beyond what is taught  
in the symbols of the history for

2. The Ps connect what before was unconnected, the  
human & divine elements in Messiah. They develop  
Nathan's prophecy. A man is described in human  
relations with divine qualities & attributes -  
those Ps which approach Messiah for divine  
sides do not seem to be so fully conscious of human  
character developed to consciousness of Psalmist  
himself.

In Ps 16 words which might be used by any servant of God  
are followed by words which can only be true of Christ. So in the  
other Psalms mentioned.

not clear that the writer so intended them. Let us see how these remarks are borne out by the study of particular psalms.

*These Six Ideas in Particular Psalms.*—I. (a) Man lifted into the Messianic sphere by super-human endowments. When limits are lost sight of, and the divine bounty takes its dimensions only from the power of God to give, the subject rises above the sphere of ordinary men and can apply only to the Messiah. Thus Ps. 8, if not thoroughly Messianic, at least trembles on the verge of the Messianic idea, and is certainly by St. Paul developed into full Messianic dimensions. The psalms, being predominantly practical, approach most naturally from the human side; other poetical books, which are more speculative, from the divine side.

(b.) But the thought of God relative to His creatures comes within the range of what belongs to God's Son. Thus Pss. 102, 97, are quoted in *Hebrews* in application to Christ. This is done not merely by accommodation, but Christ's claims are argued from them. Jehovah coming into relation to man in the O. T. is the Son of God of the New. So are the *Angel* and the *Word* of Jehovah, which we find more developed in the *wisdom of God* (Prov. 8)—regarded by many able commentators as a distinct person, viz., the Messiah.

II. (a) The righteous beset by foes, with attributes or results transcending the human, shaped largely by the typical experience of David himself. In Ps. 22, which Strauss pronounced the programme of the crucifixion, the removal of limitations is absolute. It is partial, in Ps. 16, declared by Peter to be fulfilled only in the resurrection of Christ; in Ps. 40, from which the author of *Hebrews* develops the inherent merit of Christ's sacrifice; in Pss. 69, 109, which likewise mediate between the merely human and the exclusively Messianic. Those which represent the Messiah as a sufferer exhibit his *priesthood*, and in connection with it his prophetic office. The extreme sufferings issue in the salvation of the



world, Ps. 22, but are not explicitly said to be vicarious; and it is obedience rather than substitution which is predicted of him. (*Cf.* Ps. 22: 22 with Ps. 40: 7.) The vicarious character of His sufferings is reserved for a prophetic book—Is. 53.

(b.) Correlative to a suffering righteous one is a delivering God. Job, as a sufferer, was a distinguished type of the Messiah; but the outburst of his faith (Job 19), though not perhaps consciously directed to Christ, has been in all ages applied to Him by the Church as the true Redeemer.

III. The struggle between the serpent and the seed of the woman was to reach its acme in Christ, whose contest, though different in manner and result from that of the ordinary descendants of Adam, would be similar in kind. The serpent was to bruise His heel; though the strife would not terminate in this, but in the full triumph of the seed of the woman. Thus, in the psalms, we meet with:

(a.) The righteous triumphant. Here we see the issue of the contest with evil. David and Solomon, from personal experience and official position, are eminent types of Christ in this respect. They were the divinely appointed heads of the kingdom while at the zenith of its prosperity, temporal and spiritual. The conflict with evil, carried on by God's help, issued in success. Thus, in Ps. 2, the Lord's Anointed is represented as triumphant over the combined hosts of his enemies. Ps. 72 pictures the peace of Messiah's reign in the tranquility of Solomon's; and as the submission rendered to Him is voluntary and loyal, it is represented in Ps. 45 and in Solomon's Song under the figure of a marriage. In Ps. 110 new dignity is added to the monarch who is set forth not only as a triumphant king, but as a priest like Melchizedek, one with unrestricted sacerdotal privileges, of near approach to God, one who has a permanent seat at God's right hand, and is a priest forever.

(b.) And lastly, the kingdom may be viewed as



The prophetic side of Messiah is shown in 22<sup>nd</sup> Ps.  
(I will declare &c)

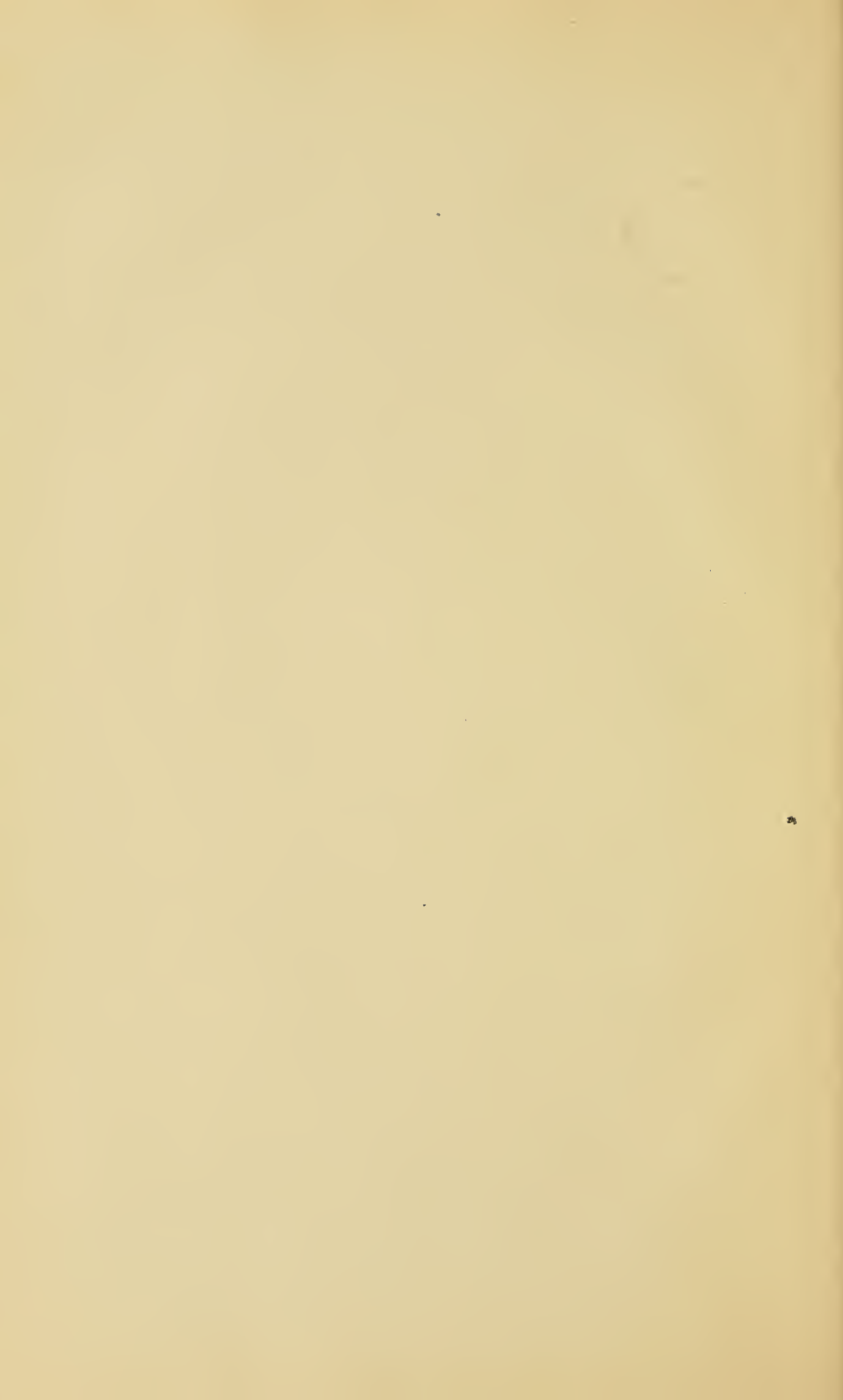
I know that my redeemer ~~with~~ <sup>will</sup> stand in  
the latter day on the earth

1) as waged with God's help.  
2) as carried on without him  
David was advanced from ~~obscurity~~ position + so is Christ  
of Christ

— The image being taken from the king's enemies







worldly and transitory, and used not as a comparison with, but as a contrast to, the Messiah's kingdom. This is the method followed in Ecclesiastes and Lamentations, which represent the kingdom as unsatisfactory amid all its splendor, and as tending ever to ruin. The picture is that of man, without God, failing, though possessed of every earthly advantage.

*Summary.*—To sum up, we have in the psalms the presentation of a man raised far above the rank of humanity; a Righteous Sufferer who brings salvation to the world; a Triumphant Monarch ruling over all, wedded to His people in holy love, and related to them as both Priest and King. He is the same as the Wisdom of God in Proverbs; the Redeemer in Job, and the Founder of that Empire which, unlike that depicted in Ecclesiastes and Lamentations, is neither unsatisfactory nor transient.

*The other Psalms develop these ideas mostly unconsciously.*

## CHAPTER II.

### THE SONG OF SOLOMON.

*Introductory Remarks.*—The Song of Solomon is very attractive, even from a literary point of view. Its naturalness and delicacy of portrayal lend to it a charm. Many judges call it a very gem of art. It has also all the attractions of an unsolved mystery. It is one of the great puzzles of the Bible. Everything about it has been disputed.

*Disputed Questions Concerning the Song.*—(1) As to its *unity*: Is it a number of independent sonnets, by one author, on one theme? Or is it a mere congeries of different songs? (2) As to the *kind of poetry*: Epithalamium, Epic, Bucolic, or Dramatic? If a drama, is it divisible into acts and scenes, or is it a partial drama? (3) As to its *author*: Is it by one or many? Composed in the same or different ages? Is Solomon the author, or is he excluded by the contents? (4) As to its *contents*: Is it the loving language of Solomon to his bride? Is the bride the daughter of Pharaoh; or some rustic beauty? Or is the lover another from whom Solomon steals the object of his love? Are the persons speaking few or many? (5) As to its *interpretation*: Is it to be literal? Is the book irreligious, and thus unworthy of the canon? Is it prophetic?

In studying this book, the first inquiry is naturally as to its *outward form*: What is its most literal and obvious sense? Afterwards we inquire as to its internal character.

From obscurities of language but peculiar difficulties of interpretation. Every detail of it has been disputed.

Are the persons different in each separate scene.

Epithal - Nuptial song

5, 6, 6, 10, 8 5 - Aba e ka -



## 1. THE UNITY OF THE SONG.

There are different theories as to the external unity or outward form of the song. Principal among these are, (I.) the Epithalamium view (Bossuet); (II.) the Idyllic Theory (Herder); (III.) the Fragmentary Hypothesis (Magnus of Breslau.) There are also different views as to its internal unity. These are, (I.) the Dramatic Hypothesis (Ewald); (II.) the Allegorical Hypothesis; and (III.) the Typical View, (Zockler, Green.)

I. *The Epithalamium View*.—This is the opinion of Bossuet (d. 1704.) It was at first well received. He thought it an Epithalamium written in honor of Solomon's wedding with Pharaoh's daughter, and composed in *seven parts* to correspond to the seven days of his wedding feast (*Cf.* Gen. 29: 27; Judges 14: 12.) The *proofs* for his view are:

1. The personages suggest a wedding. (a.) Solomon and his bride are the chief speakers. (b.) Female companions of the bride are introduced. (*Cf.* Ps. 45: 14; Mt. 45: 1.) (c.) There are male companions of the groom who say nothing. (Cant. 5: 1; 8: 13; Judges 14: 11; Mt. 9: 15.)

2. A second argument is that there are certain expressions in the Song which imply a change of day and night. The bride is supposed to have been brought to her husband the evening of the first day. The groom goes out as a shepherd at dawn to his work. As he departs he leaves the bride sleeping, and directs the attendants not to wake her. So every day he goes out at dawn; and the verses expressing his charge to the attendants are supposed each to mark the beginning of a new day. (These are Cant. 2: 7, 3: 5; 8: 4.) So also the expression "Who is she?" (6: 10) marks the beginning of a day, and the greetings of her friends to the bride when she first appears. Mention is twice made of the *night* (3: 1; 5: 2); and twice of the bride in the husband's arms (2: 6; 8: 3.)

The different days are supposed to be: *First day*, Chap

1—2: 6: *second* day, 2: 7—2: 17; *third* day, 3: 1—5: 1: *fourth* day, 5: 2—6: 9; *fifth* day, 6: 10—7: 11; *sixth* day, 7: 12—8: 3; *seventh* day, 8: 4—8: 14.

*Objections to Bossuet's View.*—But there are objections to this view. These are, (1) It is opposed to Oriental ideas and usages. True, music and song accompanied marriage feasts, but the bride was always veiled and silent. (2) Another objection is that recurring formulas do not in themselves indicate the morn of a fresh day. The utmost that can be claimed is their consistency with a succession of days, which must be otherwise proved. They simply mark the close and beginning of new scenes. (3) One at least of Bossuet's divisions is not justified by the form. The eleventh and twelfth verses of the seventh chapter are in one connected speech of the bride, and do not justify a separation. (4) The character of the Song viewed as a whole does not suggest a succession of the days. It is nonsense to speak of the bridegroom going out to work every day. Besides, the parties are represented as meeting and speaking in the open air, and not at a banquet.

II. *The Idyllic Theory.*—The originator of this theory was Herder (1778), and the way for it was prepared by the breaking of the Song into divisions according to Bossuet's view above described. Herder considers the book to be "Solomon's songs of love;" It ranks above all other idyls. It consists of a number of independent pieces, with *love* as their common theme. There are *sixteen* of these sonnets, portraying different people and different scenes; and they are as unconnected as the separate Eclogues of Virgil. We are told (1 Ki. 4: 32), that Solomon's songs were one thousand and five; and of these he supposes we have a few in the Song. *each of these was*

But Herder does not regard these sixteen sonnets as entirely disconnected. They are united (1) in *authorship*, all being by Solomon; and (2) the collector of these sonnets has given to the whole a unity by his skillful way of

The oldest & finest of the Orient  
The scenes are taken from very different classes of  
society.

Plate like each of the previous

Some scenes are 1. 2 4. -

1. 5-00 A shepherdess in open plain, darkened by sun

a royal toilet addressed by a king. she  
refuses, forgetting her ornaments & speaking  
of him only

1. 15-2. 7 - a loving pair ~~sinking~~ under an apple  
tree, finally sinking into one another's arms.

with Pham.

Good thinks this records another marriage.  
He supposes she was born in Thann, of high rank  
as a "prince's daughter". She had possessions and paid  
her good rent, ~~for 1000 chekels a piece~~

putting them together. They are so arranged as to exhibit *six successive scenes and an appendix*, in which love is traced through stages of growth from its beginning to ripened fruits. In brief, this Idyllic theory is that the Song consists of a number of distinct pieces by one author, so united by the collector as to treat of one successive theme. The theory was at one time widely adopted.

*Good's Modification of the Idyllic Theory.*—Good introduced this theory into England in 1803. He holds essentially the same Idyllic theory; but unlike Herder he insists that the sonnets concern the same characters throughout. One bride and one bridegroom throughout. He thinks that the bride was not Pharoah's daughter, and that the marriage was one of state policy. Good differs from Herder also in thinking that there are twelve sonnets instead of sixteen.

Good thinks that he discovers in the Song several recondite facts concerning the bride: 2: 1, proves that Sharon was her birth-place; 7: 1, that she is of noble rank; 8: 11-12, that she had a noble marriage portion at Baal-hamon; 3: 4, that her father was probably dead; 8: 5, that her mother betrothed her; 1: 6, that her mother was twice married; 8: 1, that she had a brother; 8: 8, that she had a sister.

Prof. Noyes, of Cambridge, thinks that there are twelve sonnets, although he agrees with Herder as to there being different parties involved. This Idyllic theory is held by different classes of scholars; some thinking it a mere amatory poem, others, an allegory.

III. *The Fragmentary Hypothesis.*—Magnus of Breslau (1842) best represents this school. The hypothesis is that the Song is the work of different writers in different ages. According to Magnus there are *fourteen* complete sonnets, and eight fragments. These eight fragments, however, together make *three* complete sonnets. Then there is *one* fragment (2: 15), which he cannot account

for. Then there are *two* supplements to two of these sonnets, by later authors. Counting these he finds that there are twenty different pieces of composition. [ $14 + 3 + 1 + 2 = 20$ .] Of these, eight are written about fifty years after Solomon, six in the age of Jeremiah, four in the age of Ezekiel,—two he does not account for. His conclusions are so absurd as to need no refutation.

2. ARGUMENTS FOR THE UNITY OF THE BOOK.—These are as follows:

1. *The Title*.—The correct reading is *The Song of Songs*, which is *Solomon's*; not *are Solomon's*. The genitive *songs* is not, as Kimchi thought, the partitive genitive, but the Hebrew superlative—like *Lord of lords*. The expression is equivalent to “most excellent of Solomon’s songs.” The opponents of this view try to avoid the argument from the title in two ways: (1) By a *forced construction*, as though the title meant *a song composed of songs*; or by giving a distinct meaning to the first noun, from Chaldee and Arabic analogies, so as to make it read *a chain or series of songs*. But this opposes Hebrew usage. (2) *By denying its genuineness*. (a) Because it refers the composition to Solomon, which, it is claimed, is impossible. (b) Because in the title *a'sher* is used, and in the body of the discourse *she*, the abbreviated form of the pronoun. But the title is prose, and the book poetry. Hence the prose form of the pronoun appears in the title. That there should be no title, or that the title should be changed, is an improbable supposition. Whoever put the title there wished to give his testimony that the work was by Solomon. If the title proceeded from the collectors of the canon, they must have had good reason for it.

2. *The Book Itself*.—The actors and speakers in the Song are the same throughout. There is also a unity in the theme. Further arguments from the book itself are as follows: (1) *Repetition of same verse* in different parts to mark the beginning and end of sections. (2) The *recurrence of similar expressions*, such as, *I am sick of love*, *Fairest*

(a) considered hereafter

the title applied to bride occurs nowhere else

" cypress flower

The Solomon or King is spoken of throughout, mother,  
never father, as used throughout

" as

Base of the hairy of hide.

Stage was unknown among the Hebrews



*among women, or Terrible as an army with banners.* (3) The *diction* is peculiar, being unlike that of any other O. T. book. The abbreviated relative (*she*), only occasionally occurring in other books, occurs uniformly here. *Opher* occurs only in this book; but here five times. (4) A *similarity* of long passages. There are several passages of length which are closely related,—as, e. g., two in Chaps. 4 and 6. (5) *Figures derived from nature and natural scenery* are often repeated. *Lebanon* is used five times, *apple* four times, *myrtle* seven times. In fact the range and classes of objects referred to, as well as the repetition of the names of those objects, alike forbid our conceiving of the different parts of the book as being composed by different authors. An argument from style is easier felt than stated. It is like detecting the chirography of a friend. Here the same hand appears throughout.

### 3. INTERNAL UNITY OF THE SONG OF SOLOMON.

I. *The Dramatic Hypothesis.*—We have already discussed the attempts to find the external unity of the Song: many attempts have also been made to find its internal unity. The first of these resulted in the Dramatic hypothesis, ably defended by Ewald (1825–1867.) He was not, however, the originator of the theory. He holds that the Song was not intended for the stage, but that it has all the essentials of a dramatic composition and possesses acts and scenes. The story is not narrated, but progressively unfolded. The theme is not love in general: but the charming delineations of love are subordinated to a high ethical or moral aim.

According to this hypothesis the theme is the *praise of innocence resisting all enticements*. A Shulamite, brought up at *Engedi*, is the subject. As this woman is walking with her lover she is surrounded with chariots of a royal party. The king takes her to his palace, flatters her, and seeks to turn her aside from virtue. But her virtue stands

*Shulamite  
is not her name  
as is first sup-  
posed*

*1 Chap.*

impregnable; and at last she triumphs over all his arts. Failing in his attempt the king finally sends her to her humble home.

Delitzsch modifies this view by rejecting the idea of the young shepherd lover—though he retains the plot—and in thinking that the Shulamite, tired of the splendors of the court, tries to induce King Solomon to go to the country, and lead with her a simple, unassuming life. Zoekler thinks that the aim of the Song is to exhibit an attempt of the Shulamite to win Solomon over to monogamy.

*Arguments for Ewald's Dramatic Hypothesis.*—There are several things which may be said in favor of it. (1) *Ingenuity* is shown in bringing everything in the Song into harmony with the hypothesis. Thus skill is shown in producing a captivating story and exciting play. (2) It vindicates the *unity* of the Song. It shows that there is progress from beginning to end. The fragmentary parts especially are all nicely woven together. (3) It possesses *historic probability*. Solomon did multiply his wives; and it is quite supposable that he might have been attracted by one who was merely betrothed to another. (4) The Song thus interpreted has a practical *moral use*,—to commend virtue. A maiden, cleaving to a lowly shepherd, is not allured by the blandishments of a king. Thus there is also a spiritual use, in proving that the seductions of Satan cannot move him who is enamored of the True Shepherd.

*Objections to It.*—(1) Its *novelty*. It gives a meaning which none of its readers have ever seen in it until modern times. An hypothesis in contradiction to all antiquity should prove itself. That this is contrary to the view of antiquity is proved by the title—"which is Solomon's." Ewald himself admits that the *Lamedh* indicates an author. Now it is inconceivable that Solomon should represent *himself* as attacking female purity, and especially as failing in that attack. And whether the state-

to suppose there are 4 or 5 acts

- 1. 11

1.8 - 3.5 or another act is put in here

3.6 - 8.4

8.5 - end

The names of speakers are not attached but Ewald thinks they may be easily distinguished by the peculiarity of his speech e.g. Solomon speaks of the bride always as my love

(2) It accounts for the pastoral & the courtly portions.

3) 1 King 1. 3 - a Shulamite woman was taken into David's house.

& not with reference to, concerning.





Her desire to see her nut garden had brought her  
into contact with a cavalcade of nobility who carried  
her off to the king.

All such interpretations fail because they divide the  
speeches so arbitrarily. The proposed plot is a  
figment of the commentator imposed on the Song &  
not found in it.

ment in the title is true or not, it represents the view of its author, that Solomon wrote the Song. Hence whoever wrote the title believed that the Song could not represent the king in so unfavorable a light. Besides, the reception of the book into the canon implies an understanding of it by those who arranged the canon differing from this. Ewald claims that it was written in the revolted kingdom, and breathes hostility to Judah and Solomon. But there is no hint of this interpretation by any ancient writer. Jacobi first broached it in 1751. The view requires us to suppose that the true sense was very early lost.

(2) A second objection is that the whole hypothesis rests on a very *slender basis*. It rests on a peculiar interpretation of a single verse, (6 : 12), *or ever I was aware, my soul made me like the chariots of Amminadib* ; which is translated by Ewald, "Or ever I was aware my desire brought me to the chariots of my noble people." But even if this translation is permissible (which is doubtful), it is unnecessary to believe that the subject of the sentence was carried off in those chariots.

(3) The hypothesis requires many *gratuitous assumptions* and *forced interpretations*. Its advocates take advantage of the highly figurative language of the Song ; and they resort to arbitrary divisions into parts. They fail to see that no distinction appears between the language of Solomon and that of the Shepherd. Both use the same terms (e. g., *Dore*, *undefiled*, *fair*, etc.), and are therefore the same person. That there are not two distinct lovers appears further from the fact (a) that the Shulamite always responds in loving terms to both, as though they were identical ; and (b) that the supposed two lovers never appear in the same scene.

(4) The hypothesis has *not satisfied subsequent interpreters*. Ewald's own friends refuse to adopt it. Thus it falls to the ground.

II. *The Allegorical Hypothesis*.—Its advocates believe that the *spiritual element* in the Song alone gives it unity. They hold that the aim of the Song is to set forth an en-

tirely different subject than carnal love. They believe that any literal method of interpretation is impossible.

Proof of this: (1) The king is now a wealthy nobleman, now a poor shepherd (8: 12; 1: 6); the bride is now a prince's daughter, now the keeper of a vineyard (7: 1; 1: 8). These are inconsistencies unless the Song is allegorical. (2) The literal sense burdens it with indecorous incongruities, as when the bride is twice represented as rising from her couch in the night, and going through the streets in search of her beloved (*Vid.* 3: 2-4.) (3) Many parts indicate that the bride is not an individual person, and is not to be so understood. The same thing is shown by the use of similes which are inappropriate to set forth the charms of a beautiful woman. For example: She is compared to an army with banners (6: 4); and to a company of horses in Pharaoh's chariots (1: 9.) Now all this cannot apply to an individual, but can apply to a community.

*General Considerations Which Favor This Hypothesis.*—There are certain purely fanciful allegorical interpretations, which we reject. But, for the following reasons, we believe that the *love of Christ to His people* is meant to be established:

1. The *position of the book* in the O. T. canon. If it had been literally interpreted by those who admitted it, it would not have been allowed into the canon, since they admitted there only that which has a spiritual use.

2. Its *title*—*Song of Songs*—can be justified only by its applying to a great theme. According to the literal interpretation the Song is too unimportant to be thus denominated.

3. The *figure of a marriage* is frequently used in the Bible to show the relation of Christ to His people. Examples may be given: God speaks of Himself as a "Jealous God," (Ex. 20: 5.) Isaiah asks Israel, "Where is the bill of your mother's divorcement?" (Is. 50: 1.) The sentence, "The beloved of the Lord shall dwell in safety," occurs. (Deut. 33: 12.) Idolatry is spoken of



The same points that are pressed by hypocritical advocates to  
disfranchise are used by allegorists to disprove its liberal  
character

The bride now uses, strong, now, st/ple + B. / she is  
spoken of "beloved ones"

Israel is commanded to impenetrate a marriage to set forth the relation to his people. —

Eg 16 & 22.

4 The resemblance between Cant & Ps 45 is so close that they must be interpreted alike.

3. Hendoos & Persians likewise have songs of love to set forth deeper truths.

5. Solomon is taken in typical sense

alike use is made of David by Ezek

6. Rev 3 20 is commonly thought to be an allusion to Cant 2.5. Eph 5.25 - to Cant 4.7

Rom 7.4. Christians married to Christ

Elect lady is supposed by many to be the church.

Parties is father of literal interpretation in modern times, & even an rationalists so consider it now,

as a "Whoring after strange gods," (Ex. 34: 15; Deut. 31: 16; Ezek. 6: 9.) Also, "Thy Maker is thy Husband, the Lord is His name," (Is. 54: 5.) This argument is two-fold: (a) It is probable that this figure is used here, as elsewhere, simply because it is a very common scriptural metaphor; and (b) the more frequent use of this figure in later times seems due to the influence of this Song.

4. In Ps. 45 the figure of a marriage is used, and is expressly shown to refer to the Messiah. Marriage there signifies *love to God*.

5. *Names of persons* in the Bible are frequently suggestive of a spiritual meaning. So here. In Ps. 72 Solomon recognizes this typical use of names. Some claim that the name *Shulamite*—or *Shulanith*—is the feminine of Solomon.

6. The spiritual sense is applied to the figure of a marriage in the *N. T.* Christ explicitly calls Himself "the bridegroom." (Mt. 9: 15; 22: 2-14; 25: 1-13.) The "Elect lady" is used by John (2 Jno. 1.) "Marriage of the Lamb" occurs, (Rev. 19: 7-9; 21: 9; 22: 17.) (Other instances are: Jno. 3: 29; Rom. 5: 7; Eph. 5: 25-32.) These words of the *N. T.* may be taken as an exposition of the Song.

7. The spiritual interpretation has always been the view of scholars. The Septuagint rendering of 4: 8 seems to put a spiritual sense into the words. The Talmud calls it the "holiest book;" and because of its purity requires the hands of him who reads it to be washed. Philastrius says, "It is heresy to consider the book other than spiritual." The Fathers also generally thought the same: e. g., Jerome, Origen, Cyprian, Ambrose and Augustine. Rabbi Ibn Ezra, a celebrated scholar of the middle ages, exclaims, "Far be it from the Song to treat of carnal pleasure; nor is there indeed any controversy about this." *For the alleg. view first advanced 1561 & 1572*

— *The Fault of the Allegorical Hypothesis.*—So far, then, *justified by common* the Allegorical Hypothesis is justified. Modern rationalism, holding to the literal interpretation, of course

*The whole world is not worth so much as the Song of Solomon Jewish tradition*

opposes it. In modern times Grotius is the exponent of this opposition. But the *fault of the Allegorical Hypothesis is that it fails to properly explain and adequately adjust the literal and spiritual elements in the Song.* Hence we substitute in place of it the *Typical Method*, for which Zockler contends. *For Allegorical Hypothesis, see next page.*

III. *The Typical Method.*—[An exhaustive exposition of the Typical method of interpretation of this book is given by Dr. Green in his translation of Lange's Commentary on the Song of Solomon. (Lange on *Song of Solomon*, Scribner & Co., 1870, pp. 19–25.) The brief abstract which we append is intended to exhibit merely an outline of that note.—Eds.]

We adopt this method, for the following reasons: (I.) *There are objections to the Allegorical which do not apply to the Typical method:* (1) It neglects and unduly depreciates the literal sense. (2) It inverts the true relation between the outward form and the spiritual substance in this Song. The outward form is primary, instead of the reverse. (3) The Allegorical method violates the analogy of O. T. instruction, and tends to fanciful, far-fetched explanations of types. (4) It disregards the needs of the people of God under the O. T. dispensation. We assume that Canticles, like other books of Scripture, had its special adaptation to the wants of those for whom it was immediately prepared. (5) It cannot achieve a satisfactory interpretation of the book. It allows *anything*, either of ideas or doctrine, to be made out of it.

(II.) *The Typical is the true method.* According to this the primary subject of the Song, and that which is denoted by its language in its literal acceptance, is the loving intercourse of King Solomon and his bride. But his individual and earthly relations become the mirror of the spiritual and the heavenly. In properly studying the Song, therefore, the first step is the inquiry after its literal sense. Here both Zockler and Delitzsch have failed; they seek to find a regular plot, and thus have



Prof Hux R.E. thought it was ~~also~~ written  
with political significance. Birds = 10 tribes.  
Solomon = Hux. Unfriendly brother  
refused them offered to the mission of the mission  
of these 10 tribes who wished to return. Treat as  
an army with ~~immense~~ represents 10 tribes  
as they originally were.

marred the simplicity of its structure by needless complications.

The *ethical* sense is built upon the literal. We reject the views of Delitzsch and Zockler here, which make it teach a mere romantic sentimentalism on the one hand, or the principle of monogamy on the other, as being unreasonable, and based on unfounded assumptions; and believe that all that can in fairness be made out of the ethical view of the book is that two persons are here described who live in and for each other. *Canticles* does not rise to the inculcation of monogamy; nevertheless, everything about the book is pure.

Is anything more than the *literal* and *ethical* sense intended by the writer of this book? Zockler thinks not. We think it has, to a certain extent, a mystical meaning. Yet it is a difficult question. For (1) the book contains no clear indications of its higher meaning; (2) such instances as Ruth, Esther and many of the Proverbs should make us cautious in attempting to determine in advance how much of evident religious character is necessary to entitle a book to admission to the O. T. canon; and (3) the sacred historians, in all probability, were ignorant of the typical nature of much that they have recorded. Still, we believe that Solomon must have had some knowledge of the symbolical character of that love which he has here embellished, and therefore of the mystical element in what he here records.

4. DIFFERENT VIEWS AMONG THOSE WHO AGREE THAT THE BOOK HAS A HIGHER SENSE THAN THE LITERAL. *or allegor. views*

We have decided that the book possesses a higher sense than the literal. Yet there are wide differences of opinion concerning its spiritual sense among those who agree to the main fact. We consider some of these:

*Leon. Hug* (1813).—He sees in the *bride* the kingdom of the ten tribes; in the *bridegroom* King Hezekiah of Judah designated as Solomon; in the *brothers of Shulamith*, 8: 8-9, a party in the house of Judah; in the *entire*

*Song* a representation clothed in idyllic form of the longing felt by the kingdom of the ten tribes for reunion with Judah, but which those "brothers" opposed.

*Rosenmüller* (1830.)—His view is based on the figures of Proverbs, as Wisdom is there represented as a female, *longing*. The *bride* of the Song represents Wisdom. The *marriage* represents the relation of God to His people. Some in the Middle Ages thought that the *bride* represents the Virgin Mary.

*The Tarquins*.—They say that the Song denotes the relation of Jehovah to Israel, historically and prophetically. The words "Draw me" refer to the coming out of Egypt. *Blackness* is induced by the sin of worshipping the golden calf. The bride is still comely, because restored from sin by penitence. The *kiss* refers to the covenant at Sinai. "*Horses in Pharaoh's chariots*" refer to the overthrow of Pharaoh at the Red Sea. The last chapter is Messianic, and refers to the resurrection.

*Weisse* (d. 1824).—A view similar to the above.

*Moody Stuart*.—The Song is an epitome of Gospel history, ending with the calling of the Gentiles. He gives the following analysis:—The Song opens with a longing for the advent. Then (1: 9—7: 2) alludes to the birth at Bethlehem. The shepherds and wise men are compared to horses. In (2: 8—2: 15) John is alluded to as heralding the coming of Christ. The bridal chariot represents the holy human body. The *mother* represents the Jewish people. The *sleeping* and the *search* refer to Gethsemane and the bewilderment of the disciples at the Cross. The "*little sister*" refers to the Gentile Church. The *vineyard let out to keepers* is an allusion to the transmission of the Gospel to the Gentiles. The Song ends with a cry for the second coming.

*Thrupp* (*Recent Clergyman of Church of England*).—He finds Christ's advent in the middle of the Song (5: 1.) What precedes refers to the waiting for, and anticipation of, Christ's coming; what follows alludes to times subsequent to the ascension.



men their embrace. White Folly is represented as a foolish woman.

It is plain from scripture passages that the book refers to relation of his people to God the only question what relation is set forth.

"The Jews" are the Law. the night when she sought the Lord & found him not is Gods accusation

the fruitless doctrinal search for righteousness. he makes Christs body withdrawn from earth. & subsequently there is spiritual communion

then follows repentance & conversion of Jewish  
Church through Gentile Agency

Something between the epochs of ch history in  
the song, when the various phases & stages  
of Christian experiences

Vide Zschaler's Com. - notably Dr. Grew.

*Hengstenberg* (Berlin, 1853.)—He finds the advent alluded to in the middle of the book. The *bride* is the Jewish Church, and the Song is a poetic picture of Jewish history. *Daughters of Jerusalem* refers to the Gentile Christians. The *nightly search* refers not to the withdrawal of Christ's bodily presence, but the withdrawal of His favor and love from the Jews since they rejected Him. "*He puts His hand in the door*" refers to Christ's manifesting His power by the Church. Israel rises to open the door, but too late. The *watchmen* refer to the judgments on the Jews.

H. A. <sup>^</sup>*Hahn* (Bresl. 1852.)—He explains the Song of Solomon as setting forth under a dramatic dress, and in the course of six acts, the fundamental thought that "the kingdom of Israel is called to finally vanquish heathendom with the weapons of righteousness and love, and to conduct it back again to the peaceful rest of a loving communion with God." According to this, therefore, *Shulamith* is a representative of heathendom, and particularly of Japhetic heathendom: and her younger sister, 8: 9 ff.) corresponds to Hamitic heathendom, which is at last also to be converted too.

*Further Views.*—Some find prophetic instead of spiritual features in it. Others abandon the attempt to find in it the history of the Church of God, and seek rather to find in it phases of experience of believers in their Christian lives.

*Remarks on the Above: The True View.*—The fault with all the above is that they are too specific and exclusive. The true mode is to take the relations of earthly love and make them the symbol of heavenly love in all its aspects. We remark: (1) The *bride*, in the spiritual sense, represents the body of Christian believers in the aggregate, and not individuals. In Scripture the *bride of Christ* is nowhere applied to individuals. There is but *one* bride. But every individual believer belongs to that collective body, viz., the Church—the *bride*. The believer participates in the nature and privileges of this spiritual bride.

(2) A further remark is that it is not necessary to seek a distinct meaning for every detail of the story. Figures are necessarily not to be carried too far. The great lesson of the Song is *the love of Christ for His Church*. The former is denoted by *Solomon*, the latter by the *bride*. But just how far shall we carry the attempt to discover distinct meanings in the details of the Song? This is a difficult matter to decide. There is an indefiniteness here. But this very indefiniteness is in reality a charm instead of a defect in figures—especially allegories and types. Hence we make no assertion as to how far here distinct meanings are to be sought in the details. The rule is, *lay hold of the main truth which is suggested; then all the details which, in the interpretation, do not appear forced are to be accepted—all else is to be rejected.*

#### 5. CONCLUDING REMARKS.

*Authorship of the Song.*—That it was written by Solomon appears (1) from its *title*. (2) It is also proved by *internal corroborations*. There are frequent allusions to David and Solomon. (4: 4; 3: 7; 3: 9; 8: 11.) A writer later than Solomon would be led by I. Kings 11: 3, and not by the facts of this earlier period, which are set forth in the book. (3) Frequent *mention of locality* in all parts of the land is such as to give the impression that the division of the kingdom had not been made at the date of its composition. (4) The abundance of *figures from nature* agrees with what we know of Solomon's taste, (e. g., *Cedar of Lebanon, palm, vineyards, orchards, &c.*) Solomon is known to have delighted in horses (I. Ki. 10: 28.) (*Cf. Cant. 1: 9.*) (5) The *air of prosperous abundance and peaceful enjoyment* about the book points to Solomon's reign. (6) We know that Solomon did compose many songs (I. Ki. 4: 32.)

*Objections to This View.*—(1) The first objection is founded on the use of the *relative pronoun* (*she* for *u'sher*.) It is not found in Proverbs nor in the two psalms of Solomon. It *is* found in Ecclesiastes, although these ob-

a later writer would not have given the smaller num-  
ber of concubines here, but would have given the larger number  
to which he at last had obtained historical number  
Hamm. Hushim, Carmel. "Luzbars + Jerusalem. This  
last combination of Luzbar Place of Jerusalem royal residence  
+ was given royal palace residence has been taken  
to prove later origin of Luzbar. But both are simply  
places of beauty





Gen 63. - Song of Deborah which all admit as very ancient

Gen 617. Its presence in this book is due to its highly poetical ~~for~~ character.

It is held that pardas, portion + ~~παρὰ~~ ~~παρὰ~~ (place or portion about a Parva-palace) others find it derived from old Zend language.



jectors deny that Solomon is the author of Ecclesiaste. Now this form is not of late date, since it is believed to occur in Genesis. (2) A further objection is based on the presence in the book of *Aramean forms*. But the poetry of the Bible is full of such forms from the earliest times. (3) An objection is based on the presence in the book of *two words*—*Pardās* and *Apīryon* (Cant. 4: 13; 3: 9.) The former, it is claimed, is a Persian word, the latter a Greek word. If this be true the book must have been composed as late as the Macedonian conquest. But the fact asserted concerning these two particular words is uncertain, and philology does not justify the claim. The alleged Persian word may even be originally of Hebrew origin and thence appropriated by the Persian; while it can be proved that the alleged Greek word is a true Hebrew term. (4) Another objection is that in the Song Solomon praises himself too much, and thus that the Song represents Solomon in an *unfavorable light*. But we reply that the praise comes not from his own but from the lips of his beloved; and it is not of himself or of earthly love that Solomon is writing.

# CHAPTER III

## PROVERBS.

*General Character of the Book.*—The Book of Proverbs represents a general accordance between the law of God and life. It stands in a most intimate relation to law, which is represented in the light of Wisdom.

(1.) The law, as a guide of life, is here shown to be practically useful as well as good. Self-interest is held up, yet not to the exclusion of God's law, but showing how completely God has made our interest and obedience coincident. Temporal advantages are not the main object; these attend the course of piety. Yet occasional passages look beyond this life—e. g., 12: 28; 14: 32; 15: 24.

(2.) This blessedness is not mere external prosperity apart from the favor of God; but only as a sign of God's blessing is it to be desired, (18: 16; 3: 15.)

(3.) Nor is its aim to inculcate mere external morality, (4: 23; 17: 3; 6: 16-19.) External religious services are no substitutes for piety, (15: 13; 21: 27; 21: 3.) These passages free it from aspersions and raise it above the depreciating estimate of opponents. It makes frequent appeals to law as the only rule of safety, (6: 23; 28: 4, 7, 9.) In these *Torah* is not to be understood as instruction, but as divine authoritative law; not, indeed, from a human but from a divine source, (6: 20.) Law, on the other hand, is not limited to the law of Moses, but includes all God's law however communicated, (13:

The six O.T. books may be divided into three  
each of 3. books with common characteristics

1st class - Psalms, Canticles, Lamentations  
purely lyrical

2nd class - Job Provbs Ecclesiastes  
the results of careful reflection upon God's ways, they  
may in a sense be said to represent the philosophy of  
O.T. The common characteristic of these books is  
shown by the frequent use of words <sup>Proverbs</sup> born  
to fear & obey God, the only true wisdom is the  
teaching of this book. It is to exceptional aspects of  
God's govt that Job & each are devoted.

Provbs set forth the ordinary working of God's law  
in which piety is the ground & condition of a happy  
& peaceful life. So there are two exceptions

1. Piety without prosperity - Job sets forth this in the  
extremest case.

2. Prosperity without piety - Eccle. . . . . shows  
that this is all vanity & vexation

Provbs are a purely aphoristic style of poetry  
from which Eccles. somewhat departs & Job widely  
having many lyric portions



14) It includes revelation made through the prophets, (Is. 1: 10.) Law is made parallel with vision. As well priests as prophets were regarded as inspired. The law of the wise, in Proverbs, differs from either of these; not, however, in inspiration or obligation—there is no discrepancy there—but in the form of presentation and in the portion of truth exhibited.

Proverbs does not deal with sacred observances or Levitical ordinances; nor, as is the case with the prophets, with what specifically applies to Israel. It concerns itself with ordinary matters and every-day life. It refers to men as men in their daily duties. Hence we do not expect to find in it citations from the Mosaic law. There is, however, a connection with that law, (3: 19.) The Tree of Life is mentioned, (3: 18). And other passages referring to other parts of the O. T. An allusion to the flood appears in 3: 20. There is no allusion to idolatry,

*The Nature of All Proverbs.*—This method of instruction is current in every nation on the globe. The East is famous for abundant proverbs. They embody profound truths in brief sentences.

*Their Origin.*—(1) They may be wise utterances of sages, or (2) they may circulate as expressive of the general common sense of the people. Both of these classes are found in the Book of Proverbs. Many are by Solomon. Others are adopted from current language. (Such are 27: 17; 24: 13.)

*Characteristics Peculiar to Sacred Proverbs.*—Though related to those from profane sources, they differ (a), in their *religious character and aim*. This shows that they are the reflected light of God's revelation. The law says, "Obey and live;"—Proverbs, "He that findeth Me findeth life." (b) These are inspired, and hence *free from error*. They were spoken under special guidance of the Holy Spirit. Proverbs are found in other parts of Scripture. (I. Sam. 10: 12; 24: 13; Luke 4: 23–25.) Our Saviour quotes two: "Physician heal thyself," "No prophet is without honor save in his own country." Those adopted

are in prosaic form, and of a single line. Those in the Book of Proverbs are of poetic structure and of two classes. The substance is borrowed, but recast in poetic form.

*The Structure of Proverbs.*—All kinds of parallelisms are found. We will follow the classification of Delitzsch:

The simplest are those of two lines: (1) These may form a *synonymous* parallelism in which the idea of the first is repeated in the second in a different form. (2) *Antithetic* parallelism. The thought of the first is in the second illustrated by its opposite, or is in the form of a question, (18: 4.) (3) *Synthetic*. There is an additional but related thought in the second line, (10: 8.) (4) A *continuous* parallelism, where one and the same thought is expanded, (13: 4.) (5) *Parabolic* proverb, where the thought is illustrated by a comparison of some familiar object by the use of the particles *as* and *so*, (26: 11.) (6) *Emblematic* proverbs. No word expressive of comparison is used; but the conjunction *and* is employed, (25: 25.) Sometimes they are without a conjunction, (11: 22.) These are all the varieties that proverbs of two clauses assume. By extension they may be enlarged to three and even eight lines.

*Canonical Authority.*—Several quotations occur in the N. T. Among others, Prov. 3: 11-15 is quoted in Heb. 12: 5-7; 29: 23 in James 4: 6 and I. Peter 5: 5; 10: 12 in I. Peter 4: 8; 11: 31 in I. Peter 4: 18; 24: 12 in Rom. 2: 6; 26: 12 in II. Peter 2: 22; 25: 6-7 in Luke 14: 8-10. The Hebrew name is *Mishley*, the root of which is *to compare*. Called by the Greek fathers *Paroimia*.

*Questions of Form.*—The book consists of three main divisions, with a brief appendix. (I.) Chapters 1-9, Book of Wisdom. (II.) Chapters 10-24, headed "Proverbs of Solomon," (including two appendices.) (III.) The third division consists of chapters 25-29. These are headed, "These are also Proverbs of Solomon." To these divi-

I. The Book of Job, the Son of Zaiar King of Id  
which the men of Hyziah copied out

A soft answer  
my son get wisdom, when all they gathering

3 can the law of life etc.

or by a predicate. A continual dropping & a censure  
tious woman are alike

Proverbs are quoted in Ps 59.7. - their feet run to  
evil & they make haste to shed blood.

So a proverb is a a truth demand for comparison  
of many things in incidents. Mishley is further  
illustrated by

Interpretations

Words of the Wise

The fathers also called it 'Sopra as Mishley'.

The Theme of Book = 1.7 The fear of the Lord  
is the beginning of wisdom knowledge, but  
for to deeper wisdom instruction.

It is not certain whether Sol. really wrote  
these proverbs primarily for instruction of son.  
8th Chap. But with N. S. light we readily recog-  
nize the appropriateness of this designation, wisdom,  
to the person Christ.

22.17 Bow down thy ear: hear words of the Lord  
In 16.10-15 being is connecting word.



sions are appended one chapter headed "The words of Agur," and another headed "The Proverbs of King Lemuel." This last contains an acrostic.

(I.) The opening verses of the first division (1-9) are a general introduction. The purpose is to teach men to know wisdom. The rest of the section is one discourse occupied with a commendation of wisdom and counsels of parent to child, or of a teacher to his pupil. There is an intimation of the doctrine of the Trinity,—*logos*—the word of God—the wisdom of God. This wisdom is therefore a person—Christ.

(II.) The second division (chapters 10-24), is of Proverbs, properly so-called. Wisdom is here exhibited in its variety and applicability to the details of life. It consists of brief utterances or disconnected words in juxtaposition. In chapter 15 the word *Lord* runs through one passage. In the majority of cases there is no reason for the arrangement. A subdivision or appendix is indicated in 22: 17. Another title appears in 24: 23—"These also to the wise." This probably denotes authorship. There are different interpretations: (1) "These *by* the wise," i. e., not originally by Solomon, but adopted by him. (2) Some say designed *for* the wise: fools may reject them. The first view is the best. In the main part of the second section, (10: 1-22: 16), the sentences have two clauses, and are mostly antithetical. They are usually of seven words, sometimes six or eight, rarely more. Four words are in the first clause, three in the second. The words "*my son*" occur only once, (19: 27.) In chapters 22: 28-24, though still resembling the preceding in general contents, the proverbs are prolonged, extending through two or even three verses, and in one instance through seven. "*My son*" occurs frequently. The first twenty-four chapters would seem to contain all the proverbs which Solomon himself wrote in this form.

(III.) The third division contains "The Proverbs which the men of Hezekiah, King of Judah, copied

out." From what they were copied we have no means of ascertaining, nor by whom; probably by persons fitted by talents or inspiration. These proverbs follow each other without any order or classification. The word "*fool*" occurs in ten successive verses; "*slothful*" in four. In this division the proverbs consist of seven or eight words. Chapters 25-27 contain frequent comparisons. Chapter 29 is chiefly antithetical. The title in chapter 25 reads as though "*also*" qualifies all that follows, and hence implies that all the proverbs were copied by the "men of Hezekiah." It is claimed that the men of Hezekiah copied the entire book. The Talmud says that Hezekiah and his company wrote Isaiah and Proverbs, but this simply means that they copied them into the canon. The truth is, the book was completed by the men of Hezekiah.

*Different Views.*—(1) Furst: The men of Hezekiah constituted a permanent body. Solomon was distinguished as an author of proverbs, and many wrote proverbs and gave them his name. This is a collection of these. But in reply, we claim that the natural meaning is that the men of Hezekiah collected these from among Solomon's.

(2.) Hitzig: He assumes that there were four collections, and that the present order is chronological. (a), 1-9; (b), 10: 1-24: 22; (c), 24: 23-34; (d), 25-29.

(3.) Ewald assumes the following origin, which he deduces from the structure of the Proverbs themselves: He claims that the first collection was made by some unknown person two centuries after Solomon. Chapters 1-20: 16 may be by Solomon and some others. In Hezekiah's reign the second collection was made, but not united with the first. It is, at most, a little older than Hezekiah's reign. In the early part of the following century the first division was prefixed as a preface. Another section beginning with 22: 16 was prefixed to the second collection and the whole appended to the first. These last two additions contain nothing from Solomon. The finishing touches were made and the present form

It has been claimed that all these poems could not  
have been by one person, or belonged to one age. Hence  
permanence of title of Ch. 25.

When critics reject authority of titles they can not but  
become bumbling



attained four centuries after Solomon's death, by the addition of chapters 30, 31.

*antithet. for marks.*  
 The argument of Ewald is based on his theory of the progress of proverbial poetry among the Hebrews. The oldest are the shortest. Then come the contrasted. The shortest predominate in chapters 10—22: 16: hence this is the oldest portion. All proverbs of antithetical form are genuine proverbs of Solomon. Those not antithetical are a departure and are later than the age of Solomon. Chapters 25: 29 are next in age. A few antithetical are still found in this section, but they are exceptional. As time progresses the proverb loses in brevity and force, and tends to lengthier forms. Hence *parabolic* and *emblematic* proverbs. They are extended by lengthening the lines or increasing their number. The next addition was the first nine chapters and the appendix of 22: 16—34. Another stage is noted: Proverbs proper are exchanged for lengthy admonitions. Finally, in the appendices of chapters 30 and 31, longer passages occur in pretty descriptions of moral truths.

*This View Fallacious.*—The fallacy of this lies in the assumption that the form of a proverb is a criterion of its age, and that diversities of style are to be traced to separate periods, forgetting that a writer of genius might use different styles. Other styles of proverbs have quite as good a claim to be considered primitive. Chapters 10—22: 16 contain one parabolic proverb. This does not justify the assumption that they were not written by Solomon.

(4.) Delitzsch thinks the title, "Proverbs of Solomon, son of David, King of Israel," does not apply to the first nine chapters, but to the book as a whole. Chapters 1—9 are introductory to the Book of Proverbs proper, which begins with chapter 10. There was an original publication of three thousand proverbs (I. Ki. 4: 32) from which this collection (10—22: 16) was made by some unknown editor in the reign of Jehoshaphat—a reign similar, in many respects, to Solomon's. The proverbial

poetry of one period was cultivated in the other. The editor himself prefixed chapters 1—9 and added 22: 17—24: 22, giving to this latter a brief introduction of its own, (22: 17—21.) The reasons Delitzsch assigns for this are scarcely conclusive. His reasons are: (a) A more orderly arrangement is to be expected from so wise a king. But we reply that no systematic arrangement is required. (b) Some proverbs are repeated. Hence an interval must have elapsed in which variations have arisen. These variations the collector has preserved. To this we answer that it is quite easy to assume that Solomon uttered the same proverbs in different forms. There is one instance of exact repetition, 14: 12 and 16: 25. This has no bearing on the question. With slight alteration 10: 1 is repeated in 15: 20; 14: 20 in 19: 4; 16: 2 in 21: 2; 19: 5 in 19: 9; 20: 10 in 20: 23; 21: 9 in 21: 19. In other cases the meaning is altered. The first lines are alike, but not the second; or the second, but not the first. 10: 1, 5 + 18: 20, 10: 6 + 10: 11, 10: 8, 10:

Delitzsch admits affinity in diction between chapters 1—9 and 10—22, but contends that this does not establish an identity of authorship; for, (1) These repetitions in different sections are not, after all, similar in expression. (2) The style is more diffuse and repetitious in the first section than in the second. But in reply to this it is enough to say that this grows out of the different character of compositions. Terseness fits the proverb. (3) The extended allegory of chapters 7—9, in which *Wisdom* and *Folly* are personified, is not found elsewhere. But where is the proof that the author of the first is not the author of the second? The second title is thoroughly justified if Solomon wrote the first section. Because Shakespeare wrote sonnets is no argument that he did not write plays.

Delitzsch thinks that the remainder (24: 23—34) was collected by "men of Hezekiah," being selected from the proverbs of other wise men. The second collection (chapters 25—29) was intended for popular instruction

14.12 + 16.25 - There is a way which seemeth right unto a man  
but the end thereof is death

16.2 - All the ways of a man are clear in his own eyes, but the  
Lord wayeth the spirits.

21 - Every way of a man is right in his own eyes, but the Lord  
proveneth the heart.







27-28 is reflection of 26 12 other is only ref in  
the section

26 21 - 25 8

26

27 13 - 20 16

It is not necessary to assume that all these points  
were equivalent with Sol.

generally. Chapters 10—24 were designed for the instruction of youth, duty of children, &c. Then follows the duty of kings (in chapters 25—29.) Here there is only one repetition: 25: 12 is repeated from 1: 9. Where there is a difference in form no question arises; but it is asked, why repeat identical proverbs? Answer: There are constantly found identical repetitions in other books, sacred and profane.

*Titles.*—The titles in this book have as much evidence of originality and authority as any titles can have. The proverbs of the first twenty-nine chapters are Solomon's. Chapters 25—29 were first added to the preceding in the reign of Hezekiah, collected from a previously existing book. These titles receive confirmation in I. Kings 4: 32.

*The Authorship of the Book.*—The objections to Solomon's authorship of the work are weak. They are:

(1.) No one man could ever have uttered so many wise sayings. But the use of a little arithmetic will show the absurdity of this objection. The book contains six hundred proverbs, which allows fifteen a year in his reign of forty years—certainly not an incredible task. And we know from other sources that he spoke three thousand proverbs, (1 Kings 4: 32.)

(2.) Many of these suppose an acquaintance with common life not to be expected in a king, and they lay stress on chastity—an improbable feature in one who had so many wives. But there is nothing incongruous in Solomon's being acquainted with common life, and his own experience would suggest utterances on chastity.

(3.) It is urged that differences in style, structure and language show that the book must be a compilation of different authors. There is no difficulty in admitting it. Sages spoke some of them. They may have been written by different authors and collected by Solomon. But as to actual differences of structure they are very slight, relating, for the most part, merely to differences in length. And if these variations prove anything in sup-

port of the argument, they prove that one may never utter a proverb of more than a certain length. There is evidence of a plan indicating that it is the work of one mind. Definite order appears, not depending on the nature of the subject, but governed by a regard to external form. The first section of nine chapters is a kind of introduction in praise of wisdom. It assumes the character of a connected discourse. Then follow admonitions, those of one line first, then those of greater length. In the proverbs by "the men of Hezekiah" this method is neglected, and the collection is of a more promiscuous character. The alleged differences amount to this, that some words of one part are not found in another.

(4.) It is claimed, lastly, that confused arrangement and repetition are found and are evidences of diversity of authorship. But it may be answered that while there is no systematic order there is no confusion. And it is more probable that one person would repeat his own language than that several writers would say the same thing.

*The Appendix—Chapters 30, 31.*—This consists of two chapters—30, 31. Each chapter has a separate title. Chapter 30: "The words of Agur, the son of Jakeh, the prophecy: the man spake unto Ithiel, even unto Ithiel and Ucal." Chapter 31: "The words of King Lemuel, the prophecy that his mother taught him." The obscurity of these headings has perplexed interpreters. Of the five names, Ithiel alone occurs elsewhere (Neh. 11: 7), where it refers to a different person. A great variety of modes of dealing with these headings is suggested.

One critic, indeed, boldly proposes to alter the text of chapter 30, and make it read: "Words of the assembly of Jakeh," i. e., pious men. It is also proposed to make *Musa* refer to the name of a kingdom, and to change into verbs the proper names which occur in the latter part of the verse. The heading of chapter 31 is treated simi-



+so name of a class

larly. The objections to all this are: (1) It requires a gratuitous alteration of the text. The business of the interpreter is not to alter but to explain. (2) It assumes the existence of a kingdom of which we know nothing. (3) The construction of the Hebrew as altered is forced.

A second mode of interpretation assumes that the names are enigmatical or symbolical. It was a prevalent opinion among the Jews that *Agur* meant a collector, i. e., of wisdom or wise sayings. *Lemuel* meant *devoted to God*, and was a phrase applied to Solomon or to one of his successors. Halm undertakes to reconcile this view with the alterations of the text above referred to, and makes Ithiel mean "*God in me*," and Ucal, "*I am able*," or "*I am strong*."

The third explanation, and the simplest, supposes these names to be real. One chapter, 30, contains the counsels of a sage to the people. The other, 31, those of King Lemuel's mother to him. The objections to this are: (1) A *grammatical objection*. The words are not Lemuel the king, but a king. (2) There is no known Israelitish king of this name. If real, he must have been a Gentile prince. But why, then, include his writings in the canon? In spite of these objections, however, it seems best to adopt this view.

The sayings of Agur differ considerably in form from the previous portions of the Book of Proverbs. The beauty of expression and antithesis are wanting. After the tenth verse they consist, for the most part, of single lines. The others are more extended. Chapter 31 contains directions to a king—Lemuel. This extends only through nine verses. Verses 10–31 describe a virtuous woman, and are alphabetic in structure, each successive verse beginning with the letters of the alphabet in their order. This is the only portion of Proverbs of this sort. There is a return to the brief and pointed proverbs. Two Aramaic forms occur. In verse 2, *Bar* for *Ben*, *M'lakin* for *M'lakim*. But this does not prove deterioration under Chaldee influence. Similar forms occur in the writings of David.

*The Septuagint Version of Proverbs.*—The LXX translators take liberties with the text of this book. They depart from the Hebrew. Duplicate versions are given, some proverbs are remodeled, some omitted, some inserted and new proverbs introduced; and there are also some transpositions. The first fourteen verses of chapter 30 are put after 24: 22, and the remaining verses are put after 24: 34. The same thing occurs in the Book of Jeremiah. Some find evidences of two recensions of the text, one in Palestine, the Masoretic; the other in Egypt, which the LXX translators used. Yet these liberties taken with the text in the LXX may be due merely to the caprice of its translators.







# CHAPTER IV.

## ECCLESIASTES.

### 1. GENERAL CHARACTER OF THE BOOK.

In many respects Ecclesiastes is the most puzzling book in the O. T. canon. The Hebrew title, *Kohleleth*, corresponds to the Greek *Ekklesiastes*, Latin *Ecclesiastes*, and English *Preacher*, in the LXX, Vulgate and Authorized Version respectively. The Hebrew term is derived from *Kahal* (*an assembly*), which, in turn, comes from a verb signifying *to call together, to assemble*, just as the English *congregation* and Latin *Ecclesia* are derived from verbs of similar signification. *Preacher* is therefore the natural, as it is the ancient, rendering.

*Fanciful Renderings of the Title.*—Various far-fetched and unreasonable renderings have been suggested :

(1.) Some, for example, render the words *collector of Proverbs*. They, therefore, consider the book to be a collection or conglomeration of wise sayings. But (a) the etymology of the word shows that it is related to an *assembly of men*, and (b) there is a unity to the book which opposes the idea of its being a debate. Hence this view cannot be accepted.

(2.) Others render it *assembly*. They explain the book by suggesting that there was probably an assembly of wise men convened by Solomon, and of which he was the head; and that the book consists of the debates of this assembly. In reply to this we affirm (a) that the

word evidently refers to a person and not a thing, and (b) that the view is based on the false assumption that discordant sentiments are expressed in the book.

(3.) As the word possesses a feminine termination some suggest that it does not represent Solomon in his own person, but *wisdom personified*. But certainly no foundation for this is found in the book itself, while this form for abstract nouns denoting offices is not at all uncommon in Hebrew. The advocates of the ancient view claim that the title is a symbolical designation of the author as a public preacher, addressing God's people. The name Solomon does not occur, but that he is intended by the title seems to be manifest from the words *son of David, king in Jerusalem*, (1: 1), since there is no one else to whom these words can properly apply.

(4.) It has been suggested by one scholar, indeed, that the words *son of David* may be taken in a wide sense as indicating *all the sons of David* till the time of Hezekiah. The book is, therefore, an account of each of these princes. But what is said of wisdom (1: 16) and of wealth and temporal power (2: 4-9) certainly corresponds with what is known of Solomon. This view, also against the generally accepted idea that Solomon is the author, we reject without refutation.

## 2. AUTHORSHIP.

No doubt has ever been expressed until recent times that Solomon was the author. Arguments for this have been advanced.

*Supposed Proofs That Solomon Wrote Ecclesiastes.*—These are: (1.) The reference in 1:12, *I the Preacher was King over Israel in Jerusalem*. Solomon is here supposed to be referred to as speaking in the first person. (2.) Another argument was found in the fact that this has always been the prevalent view. So far as we have evidence concerning them, the Jews have always held it. So the Christian Church. Only in recent times have contrary views been held. (3.) Then, too, it was assumed that the

more explanation of Form forms of Abstract women  
used for person like our father (Hudson)

only one view



reception of the book into the canon gave authentic confirmation that the book is genuine, that it is what it professes to be, and that it is, therefore, by Solomon. An infallible test of the canonicity of the book is given by our Lord in his sanctioning the O. T. canon which contained it.

*The View of Grotius.*—In modern times Grotius was the first to deny that the book was written by Solomon. (Indeed, there is a random remark of Luther's, in his *Table Talk*, concerning the authorship of the book, which is noteworthy as looking in the same direction. Yet he probably confuses *Ecclesiastes* with *Ecclesiasticus*, since he speaks of Sirach in connection with its authorship.) Since Grotius advanced his view many German critics have adopted it. These include not only unbelieving scholars, but also some of the soundest and ablest of Evangelical interpreters. (E. g., Hengstenberg, Keil; and of our own scholars, Moses Stuart.)

*The Book a Work of Fiction.*—The view of these critics is not that the book is a forgery, issued in the name of Solomon, and professing to be from Solomon, but that it is a fiction, in which Solomon is represented as talking, and that without the intention of conveying the idea that he was the author. They lay stress on the fact that the name of Solomon does not occur in the book, as it does in other books of which he is the alleged author. Their idea, then, is that the book was originally intended as a work of fiction.

*The Authorship Difficult to Decide.*—This question as to authorship is exceedingly perplexing. We may affirm, however, at the outset, that only one of the arguments which have been advanced against the claim that Solomon wrote it possesses any considerable force. That is *the argument based upon the language and style of the book*. The other arguments can be easily refuted. Thus, for example, we may easily, if necessary, answer the claim that the book is a work of fiction. It is asserted that in certain places the fiction is transparent, as in the words,

*I, the Preacher, was King over Israel* (1: 12), where the language appears such as Solomon could not use in speaking of himself. The argument is based upon the use of the past tense in the word *was*. Again, it is said that the author makes a formal statement of his being a king, as though the fact were not generally known. But it is evident that all this mistakes the true purport of the verse. It is not there meant to say that Solomon had been king, nor that Solomon had reigned in Jerusalem, in contrast with those who reigned elsewhere; but that Solomon was king in Jerusalem at the time when his experiments of human life were being tried. The idea is simply that this trial was made by him as a king, and not as an ordinary person, (*Cf.* 2: 12; 2: 25.) In fact, if any argument can be drawn from the language of 1: 12 it would be on the other side. Previous to the Schism Israel included the twelve tribes. Subsequently, *Israel* denoted ten of the tribes, and *Judah* represented the other two. If the book were written subsequent to the Schism, then the author would naturally have used the words "Israel and Judah" instead of "Israel."

*Further Arguments Considered:—*

(1.) One argument against the ancient view is based upon the reference to wealth, (1: 16; 2: 7-9.) The objection here arises, (a) from the use of the past tense of the verb in those verses; (b) from the expression "All that were before me" (2: 9), since there was only one, viz., David, who "went before" Solomon; (c) from the laudation of his wisdom, which would appear appropriate in another author, but not in Solomon, if he is writing concerning himself.

But in regard to this objection we reply (a), this argument from the use of the past tense of the verb is groundless. The author is, in fact, speaking of what is past at the time in which he writes. He merely states the conditions of his trial of human prosperity at the time that trial was made. And then, (b) as to the second consideration concerning the expression "All that were











before me," it is to be remarked that the author does not say "All the kings that were," &c., but "*all*," i. e., *all the people*. There is no need, therefore, to think that heathen kings are referred to. The meaning is merely that he was wealthier and wiser than any—kings or people. No man had ever been in better worldly circumstances in which to obtain happiness; and, in order to state fully his experience, it is necessary for him to mention these conditions. Besides, (c), the tone of the book is neither that of self-depreciation on the one hand nor of self-exaltation on the other. The charge of undue laudation of the author's wisdom is therefore unfounded. He tells of his unsatisfactory attempts, and of his perplexity as well as his success. He makes a statement only of what is true, and that in no boastful spirit. Like Moses when speaking of his own meekness, or Paul when referring to the honor which God had placed upon him, he loses all sense of self or self-praise.

(2.)\* Another argument is based on the language of 7: <sup>v</sup> 15—*all things have I seen in the days of my vanity*. It is argued from these words that Solomon's life must have been ended at the time when the book was written. But it would be quite easy and natural for Solomon to speak thus during his lifetime of himself. The argument is altogether without force.

*A Second Class of Objections:—*

(1.) It is alleged that views are expressed in the book which show that Solomon cannot be the author. Thus a dark, gloomy view of human life is shown, which could have arisen only in a time of great national distress, and not during the period of the prosperous abundance of Solomon's reign. But we reply by claiming (a) that it is preposterous to think that State or national matters could have to do with such a subject as is treated of in this composition. The book could have been written by a king *whatever* the condition of public affairs in his kingdom. And (b) this gloomy view of human affairs may have

sprung from a very surfeit of the pleasures which earthly prosperity imparts.

(2.) A further objection of this class is based upon the language of 5: 1—*and be more ready to hear than to give the sacrifice of fools*. It is claimed that this is a depreciation of the value of sacrifice not to be expected in the builder of the Temple. But this is not so. The language does not imply that sacrifice is unimportant, valueless or wrong, but only that it is inferior to a right state of heart. And certainly we could expect such language from Solomon. God does not despise sacrifice, but he will not accept it in lieu of a right state of heart; (*Vid.* I. Sam. 15: 25; Ps. 50: 7-15.)

(3.) A third objection is based upon references to the *oppression of rulers* in certain passages, which oppression, it is thought, Solomon should have corrected rather than made the subject of his complaints, (3: 16; 4: 1; 5: 8; 10: 5-7.) But we reply that apart from the fact that no ruler can correct, in his own kingdom, all the abuses of government on the part of those in authority under him, the view of the author here is not really nor professedly confined to his own age or kingdom. The author is taking a broad view of life, and the misery to which he refers arises from the existence of wicked rulers everywhere. That misrule did, as a matter of fact, exist in his own reign appears from I. Kings, 12: 4.

(4.) A further objection is based on 7: 10—*say not thou what is the cause that the former days were better than these?* It is claimed that during Solomon's lifetime affairs were in reality more prosperous or "better" than during any "former days." But we reply that the "former days" refer to a spiritual rather than political condition. Those who are spiritually minded often find their greatest trouble in times of greatest temporal wealth or power. In the same way the poet Horace praises the purity of the times of his youth.

(5.) Again, it is claimed that the book treats of *woman* in a way inconsistent with the notorious fondness of Solomon







for the sex; (*Vid.* 7: 26, 28.) But the reply is (a) that it is not the design of the author to rebuke the entire class of women; and (b), concerning the degradation of those women who *are* degraded Solomon certainly speaks quite as plainly in Proverbs. Then, too, his own experience may have given rise to these opinions of his concerning the sex. And (c) lastly, the language may here be allegorical. In that case he treats figuratively of *Folly personified*. vide 1.9

*The Foregoing Objections Trivial.*—These are the leading objections against the authorship of Solomon, outside of that based on the language and style of the book. If it were not for this latter they would possess but little force; and, in fact, they can all be easily disposed of and answered, as we have seen. But we come now to a weightier objection.

*The Main Objection—Language and Style.*—The most serious objection is one based upon the language and style. It is alleged, and the fact seems to be, that the Hebrew of this book is so Aramean that it must belong to a period later than Solomon; and the style is unlike that of any other of the writings of Solomon. It would be tedious and useless to enter into details here. It is enough to remark that in this respect the book stands alone in the Bible. Delitzsch gives a long list of such Arameanisms, which it is unnecessary to mention, while the grammar and style, as already said, point in this direction. The same line of argument is followed by Hengstenberg and Keil.

Only one thing can be said in answer to this. One reason why there are so many Aramean words may arise from the character of the discussion, which is of a philosophic nature. Again, Aramaic forms are not infrequent in some of the oldest books of the Bible. And further, Solomon had intercourse with the Tyrians, and married foreign women, which facts may account for the Arameanisms. Am 1

As to the charge of diversity of style between this book

and Proverbs, it seems to be true. Yet there are proverbs in Ecclesiastes as terse, sententious and pointed as in Proverbs, so that the author of Ecclesiastes, if he be not Solomon, must have imitated Solomon.

One skeptical scholar thinks that the Book of Ecclesiastes could not be post-exilic, for it speaks of kings. Its origin, he claims, must be placed as far back as the time of Solomon, while we have the book reproduced in more recent style, just as Shakespeare's plays are slightly modified in order to adapt them to the stage of our own day. After all that has been said, however, we do not see how the argument from the language can be met. We conclude, therefore, that it is decisive. We agree with Delitzsch that if the book is Solomon's we must give up everything like a history of the Hebrew language. And this is the uniform opinion of scholars at the present time.

### 3. THE DATE OF AUTHORSHIP.

The greatest diversity of opinion exists as to the date of the authorship of this book among those who do not accept Solomon as the author. Some place it before the exile, between the reigns of Manasseh and Zedekiah. It is said that the expressions used in 8: 10 and 10: 4, 16-20 are not applicable to a later period, when the Jews no longer had a king. The majority of interpreters ascribe it to a period subsequent to the exile. Some place it immediately after the return; others in the time of Malachi; while others refer it to the period of Persian dominion, or to the time of Alexander the Great, or place it between Alexander the Great and Antiochus Epiphanes. Hitzig, with great confidence, assigns it to 204 B. C., on the ground of the use of the expression "oath of God," (8: 2), which, he says, refers to the oath exacted of the Jews by Ptolemy Epiphanes. In his opinion 7: 10 must refer to the reigns of Ptolemy Philadelphus, Ptolemy Lagus and Ptolemy Energetes. The "little city" mentioned in 9: 4 is said to refer to a city which Antiochus the Great failed to capture.





## 4. AIM AND DESIGN.

There is a wide difference of opinion in regard to its *aim and design*. Here, as in Job, the occasion of the divergence seems to lie in the complexity of the book itself.

*Different Views :—*

(1.) Some regard it as impossible to discover a definite plan. Grotius regards it as a collection of conflicting opinions of various sages. This opinion is based on the idea that the author is a collector (*Kohelcth.*) He thus evades any claim to its inspiration, and also explains apparent contradictions. The collector, Zerubbabel, is supposed to give the opinions of different men, now on one side, now on another, but all related to one subject, namely, *human happiness*.

(2.) By others the occasion is supposed to be a debate in an assembly over which Solomon presided.

(3.) A third view attempts to establish a unity by assuming that it is a dialogue between an impetuous inquirer and a sage, who endeavors to curb the impetuosity of his questioner. This view is adopted by Herder, Eichhorn and others.

(4.) But all this is unnecessary. It is possible to find in the book unity and a single theme. The above theories are arbitrary; there is no intimation of more than one speaker. The same difficulties are met in another, a fourth view, viz., that instead of different speakers, different states of mind in the same speaker are represented, and that at the close the speaker reaches clear convictions.

*The True View.*—The true view is that the book is one continuous and consistent discussion with a single aim. Yet a difference of opinion is found even here :

*Not Ascetic.*—Some suppose a condemnation of too exclusive attention to the vanities of the world. This view was used by Jerome in support of monasticism. (So Augustine, commentators of the Middle Ages, and others.)

*Not Epiqueurean.*—A second view, which has been advocated by some who adopt the general theory that the

book possesses a single design and theme, is that its aim is to teach *Epicurean doctrine*. They charge the author with being Epicurean, and base the charge on the following passages: 2: 24; 3: 12, 13; 5: 18, 19; 8: 15; 9: 7-10. But the adoption of this view would lead only to endless confusion. In order to understand the real purpose of the book, we should not base an opinion upon a single class of passages. That the above view is false appears immediately from passages like 2: 1-2 and 11: 9. Those verses are wholly inconsistent with an Epicurean belief. In fact, the object of the former class of passages is merely to prove that there is a law in human life which renders happiness the result and accompaniment of goodness, and that without exalting the former over the latter. Piety holds the key to the chamber of happiness. That is the doctrine of the book. And such teaching is surely not Epicurean.

*Not Fatalistic.*—From another class of passages some have inferred a third view, that the book teaches that the destinies of men are shaped by inexorable fate. Such passages are these: 1: 4-11; 3: 1-11, 14, 15; 7: 13; 8: 6; 9: 11. It is claimed that the author teaches here that the established order of things leaves no room for the action of the human will. Men can only bow before and submit to the sway of fate.

This, of course, is a distortion of the true teaching of the book. The doctrine is that of the Divine Providence and not of fate. The author simply shows in the passages named that God has forever dissociated sin and happiness, and that man cannot unite them.

*Future Judgment not the Distinctive Doctrine.*—A fourth view magnifies the doctrine, as taught in the book, of a *future judgment*. There are inequalities in the present life, and these are to be rectified in the future. Such is supposed to be the all-important doctrine of the author. The view is based on the following verses: 3: 17; 5: 8; 11: 9; 12: 7, 14.

The fault with this view is that it limits the theme to too narrow a range. True, this doctrine is taught; but

Be a news accumulation what they may under the pressure  
of character they will be a new volume, &

The book shows that though confusion may appear, yet there  
is a true order which God is directing





it is not solely taught. As in Job, although the doctrine appears, yet it is not the exclusive topic.

*Immortality Not Denied.*—Others, again, think that the book denies the immortality of the soul. The following passages are relied upon for their proof: 3: 19–21; 9: 4–6.

This view is based upon a false interpretation of these passages, and upon a failure to properly connect them with other portions of the book. Hence, of course, it is to be rejected.

*The Theme not to be Unduly Widened.*—Still another view, a fifth, advanced by those who consider the book to be a miscellaneous collection possessing neither a single theme nor a single design, is that the book is a presentation of *general rules for the guidance of life*. Wisdom is especially emphasized. The following verses are supposed to justify the view: 4: 9–13; 5: 1–7; 7: 1–9; 10: 1–6.

The fault here is that the treatment is made to appear too vague and indefinite. In fact, the author has but a single theme before him. True, there are occasional digressions; but when examined these digressions all appear related to the common topic evidently in the author's mind.

*The True View.*—This embraces all that is true in partial or one-sided views. It exhibits all the elements of the book in their proper relations, and in due symmetry and proportion. The true theme of the book has been already substantially stated. There is in life a true harmony between goodness and happiness. Job presents the first apparent exception to that harmony, where a good man is represented as suffering from the ills of life for a season; while the other exception is shown in Ecclesiastes, viz., the apparent successes of evil men. Yet in both books it is shown that, after all, real and lasting happiness is only for the good. That this is especially shown in Ecclesiastes appears from the following considerations:

*First*, the doctrine is explicitly stated. In 8: 12, 13 we

read, "Though a sinner do evil an hundred times, and his days be prolonged, yet surely I know that it shall be well with them that fear God, which fear before him: But it shall not be well with the wicked, neither shall he prolong his days, which are as a shadow; because he feareth not before God." That is to say, not even external or worldly happiness can be permanent in the case of the ungodly.

*Second*, this aim and purpose are shown by the testimony of the author, when he states the true doctrine formally at the close of the book. "Let us hear the conclusion of the whole matter: Fear God and keep His commandments: For this is the whole duty of man. For God shall bring every work into judgment, with every secret thing, whether it be good, or whether it be evil," (12: 13, 14.) The clause, "For this is the whole duty of man," properly rendered, reads, *For this should every man do*. The entire passage proves that it has been the result of the author's experience that happiness results to the good, and sorrow to the bad.

*Third*, The true purpose of the book is stated by the author in sentences constantly repeated and often referred to. There are *two classes* of these expressions. They are to be properly combined together. (1.) The first class embraces those expressions in which the enjoyments of this life are spoken of as vanity. "Striving after vanity" is literally *striving after wind*; showing the utter emptiness of worldly enjoyments to the wicked. (2.) The second class includes passages which are the converse of the above. They explain what enjoyment this present life *does* afford, and how it may be obtained. This is not an Epicurean sentiment, as we have shown. *Eating* and *drinking* stand, not for the material act, but for enjoyment of all kinds. It all amounts to saying that happiness is not graduated by earthly enjoyments; for the ability to secure happiness is always and solely a gift of God.

And *fourth, finally*, the same truth appears from an analysis of the entire book.

*End.*









## 5. THE ANALYSIS OF ECCLESIASTES.

The following analysis is submitted. It may be helpful in endeavoring to understand the frame-work of the book. And while it has the name of no author attached to it, and represents merely the lecturer's own view, it may be suggestive to the student, as showing at least one method of analyzing the work:

- |  |                |
|--|----------------|
| Section I. Chs. 1-2                            | } Preliminary. |
| Section II. Chs. 3-5                           |                |
| Section III. Chs. 6:1-8:15—Principal argument. |                |
| Section IV. Chs. 8:16-12:14—Supplementary.     |                |

I. Chs. 1 and 2—Argument from Solomon's own experience.

1: 1-3, Author and general theme.

1: 4-11, Uniformity of sequences amidst all changes.

1: 12-18, General statement of the character and results of Solomon's experience.

2: 1-11, The experiment of worldly pleasure and its failure.

2: 12-17, All must be lost at death.

2: 18-23, And pass into the hands of he knows not whom.

Conclusion: 2: 24-26, Happiness does not arise from worldly acquisitions, but is the gift of God to the good.

II. Chs. 3-5—Argument from Solomon's observation.

3: 1-15, The Divine order in the multifarious affairs of men.

3: 16-4: 16, Apparent inequalities observed in the world. (a) 3: 16, iniquity in judicial tribunals; v. 17, rectified by God's future judgment; vs. 18-22, temporarily permitted to teach men their weakness and frailty. (b) 4: 1-3, the oppression of the weak by the strong. (c) 4: 4-6, the envy attendant upon success, which yet is no apology for indolence nor insatiate travail. (d) 4:

7-12, folly and misery of selfish toil. (e) 4: 13-16, fickleness of popular favor however deserved.

5: 1-7, Such facts should not seduce to irreligion.

5: 8-17, Their explanation by an appeal, vs. 8, 9 to a superior tribunal which always exists to rectify abuses, and vs. 10-17, to various considerations, showing that external prosperity and real welfare are not coincident.

Conclusion, 5: 18-20, Happiness does not arise from worldly considerations, but is the gift of God.

### III. 6: 1-8: 15—Principal argument.

The seeming inequalities in Divine Providence may be set at rest.

1. 6: 1-7: 14, by a correct estimate of men's outward fortunes.

(a.) 6: 1-12, prosperity is not always a good.

(b.) 7: 1-14, affliction is not always an evil.

2. 7: 15-29, by a correct estimate of men's character.

(a.) Vs. 16-19, some are righteous overmuch.

(b.) Vs. 20-22, none are perfect in deed and word.

(c.) Vs. 23-29, real virtue is extremely rare.

3. 8: 1-13, by the existence of a righteous government.

(a.) Vs. 2-5, human.

(b.) Vs. 6-13, divine.

Conclusion, 8: 14-15, contented enjoyment is superior to that outward good, which even the wicked may possess.

### IV. 8: 16-12: 14—Discouragements removed and practical duties enforced.

8: 16-9: 9, The remaining mystery of this subject need not interfere with enjoyment.

9: 10-11: 6, nor hinder energetic action.

(a.) 9: 11, 12, results do not always correspond with the means employed.

(b.) 9: 13-10: 20, but generally they do: Wisdom is an advantage, and folly ruins.

(c.) 11: 1-6, this general fact is a sufficient ground for active exertion.







11: 7-12: 8, In all their enjoyments and actions men should remember the coming judgment.

Conclusion, 12: 9-14, Fear God and keep His commandments.

THE END.















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